TWENTY-EIGHT PAGES

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Photo by McMichael and Orr, N. Y.

MAX FIGMAN.

THE MATINEE GIRL

Those of us who do not know our Waldorf by heart can now go and study it at the Madison Square Theatre in three acts—the palm room, a *suite* and the Turkish room. The latter is the worst of the three stage settings for the reason that the effect of darkness is lost, and when you see Oriental draperies, rugs and lamps in a glare of light you get an effect incongruous and flashy.

The Matinee Girl has always longed to see the Waldorf dramatized; the Turko-American, who serves the coffee, the lynx-eyed sleuths, Oscar and all the rest of it, not forgetting the corridor after dinner, "Rubberneck Row," I believe it is called by the vulgar.

Then the afternoon tea crowd and the people who come in to write their letters in the rest room, on the hotel paper, and look haughtily at each other, are all high comedy effects; while the morning school of waiters would make a sketch for Louis Mann that couldn't be beaten and the Bagby concerts are a musical comedy in themselves.

But Playwright Thomas has utilised the scenic surroundings only and neglected some chances that perhaps are a bit too much on the burlesque line for his excellent play.

Seeing this play, Pessimist James O'Neil must retract his utterance that the stage is going degwards. Two or three hours of thorough, genuine fun, together with the pleasure to be derived from the careful artistic acting of Mr. D'Orsay, so long hidden under the stock company bushel, is well worth while.

The dry bones of the musty old theatre fairly rattle with laughter at each performance and the ghosts of old long-past successes come out of the odd nooks of the orchestra and the glacier slide of the balcony and dry the tears they have been shedding over French farce and an almost uninterrupted run of failure since the last Thomas play.

Jim the Penman clasps hands with the Lily Queen and all the rest of the dear old wraiths that have been, oh—such a long time dead—"don't you know?"

One of the keenest delights in this little jewel of a play is its intelligence. The intelligence with which it is conceived, written and acted comes out over the footlights and flatters your comprehension.

It was never written for fools—nor for the road—nor for the vogue of any actor. It stands finly on its own feet and is funny without being in the least Fitchesque.

It has no airy persiflage to dazzle you, no rolling tea table or wheel chair to deceive you—it has a well tangled plot that untangles thread by thread, and leaves no cut-off ends straggling—it finishes perfectly and one of the most delicious effects is the humorous character drawing of Montgomery Something-or-other, who never appears in the play at all, but whom you long to get a glimpse of as the action proceeds, so delightfully and with such good humor is the man suggested.

In fact the charm of the Earl of Pawtucket is that it seems to be written in that spirit of fun throughout. The drudgery of the playwright is in no way emphasised—it is all put down with a playful pen and withal is as keen and careful a picture of a real Englishman, in the writing alone, as can be fancied.

We have heard and read of the Elder Sothern's Dundreary, but had Dundreary the depths and suggested fineness of character which Carrington so deftly and with such thorough English breeding strives to conceal? Dundreary was hardly as complex as this noble Earl.

Carrington is humorous, naturally and legitimately, in the heavy manner he takes life and the serious way in which he frivols. Of course much of the credit of this impersonation must go to the actor who, instead of being rewarded by a grateful public with laurels and things, has had the blight of matinee heroship cast in his teeth.

And this, too, just when we thought we were getting rid of our idols, as one gets over the measles, one by one!

But D'Orsay doesn't play to the matinee or to the gallery; he keeps on the stage and in the picture and has caught the laugh that was at the end of the playwright's pen and sends it out to the audience while seeming to be perfectly serious.

That he holds the centre of the stage with the calcium of public approval well upon him just now there are none can deny.

We have always burlesqued our Englishmen or else pictured them as Guy Standings or Lord Chumleys. But Englishmen are neither human-posters nor boobies.

We have always been as narrow in our stage conceptions of Englishmen as the English are in their ideas of American heiresses—whom they picture turning handsprings in drawing-rooms and wearing diamonds at breakfast.

D'Orsay's Englishman is a mental heavyweight despite his "Bah Jove!" and his "Ra-ally—don't you know," and he never for a minute lets him degenerate into a fool!

English mannerisms of speech are largely a matter of accent and have no other importance. We Americans think "Bah Jove!" silly and yet we will laugh at a well said "Fudge!" or Piffle!"

The play abounds in clever little character sketches, the man Wilkins, the Mr. "Hoopaw," and the Central office man, upon whom the Earl's extreme punctiliousness of courtesy is entirely lost.

"Wilkins," his Lordship, says; "it was very kind of you and loyal of you to seek to punish this man for laying hands on me, but you must remember that he is an officer, who is only trying to do his duty. You must beg his pardon, Wilkins."

"I beg your pardon," says Wilkins, immediately to the detective.

"That's all right! I'll see you later all right, all right!" says the Central Office man with an ugly crouch to his neck.

When one sits in the old Madison Square Theatre and looks up at the queer little box built over the stage, where in the old times the orchestra was hidden while it discoursed sweet strains, one wonders if, after all, this idea was not the product of some wonderfully fertile mind that figured out the whys and wherefores and the speed at which sound travels and other things before trying it on.

Music coming from that distance, and apparently from the ceiling, must have necessarily lost much of its sound and fury before it reached the ears of the audience in the orchestra, while the gallery could glory in it and feel perhaps that they were compensated by their climb.

As it is, the orchestra obtrudes itself and chains you between the acts and the waits are always so long between the acts at the Madison Square that one thinks there must be some collusion with the band.

They play some exquisite numbers and bring it to an affecting close, and just as you settle back to enjoy the silence—biff!—they are off again, each one playing for all he is worth, a distinct rivalry being noticeable between some of the instruments as to which is really it.

Perhaps there is some acoustic reason connected with the Madison Square Theatre that first suggested the perch above the stage, from which, shut in like a convent choir, dim strains float down on the heads of the audience like apple blossoms in an orchard.

There's a mystery in it, too, that is fascinating! And when you get a theatre orchestra that is mysterious and fascinating you are procuring an effect that is rare and artistic.

Methinks the orchestra in the hanging garden was not a half bad idea. Why was it ever done away with? When so many bad ideas are being constantly introduced into stageland, it seems a shame to lose an effect like this.

Burying the orchestra under the stage is crude and commonplace beside this other idea of placing it up in the ceiling, from which exalted height the deep mutterings of the viols and the tinkling of cymbals must sound like music from the gods!

THE MATINEE GIRL.

ACTORS' SOCIETY IN BUSINESS.

George D. Macintyre, secretary of the Actors' Society, has lately perfected and put into active operation a financial plan that bids fair to increase the revenue of the organization to a considerable degree and at the same time to suggest a convenience to members who are on the road. The following circular letter, sent out last week by Mr. Macintyre, outlines the plan:

"Increasing the income of the society ought to be the aim of each of its members. A great opportunity to achieve this object is now presented without the least expense to the members themselves. An arrangement has been consummated between the United States Express Company and the Actors' Society, whereby the latter receives a percentage of the fees collected upon money orders sent through that company by the influence of the society's members. The possibilities of this arrangement for the welfare of the society cannot be overestimated. The amount of money sent by actors to their relatives, friends, bank accounts and societies amounts to many thousands of dollars weekly. The increased income derived from this source will broaden the usefulness of the society, and the benefits resulting therefrom will be reaped by all of its members. So when you have money to send, purchase United States Express Company money orders, save the stubs and send them to the Secretary of the Society from time to time. Ask your friends to do likewise, turning over the stubs to you, which you can forward with your own. Surely no one can object to aid such a deserving institution as the Actors' Society in this way. This is not merely an opportunity to do good work, it is a duty."

THE ELIZABETHAN THEATRE.

Frank Lea Short's company of Elizabethan players, after a week's retirement from the public view, reopened its season at Mrs. Osborn's Playhouse last Monday evening in a second revival of Romeo and Juliet. During its period of inactivity, so far as the public was concerned, the company was in constant rehearsal, and on Monday night the performance was very much better than any of the earlier presentations.

The general scheme of the performance was the same as on the opening night. The old owner of the Swan lowered his signal flag and prepared the crude stage for the play, and there was the same commotion and bustle when the minnie auditors took their places. The bibulous old roysterer again interrupted the players, and was again joyously ejected. Among the principal players several new faces appeared, and it was through the work of these new members that the chief improvement in the performance lay.

Edmund Breese, the new Romeo, brought to the role a quality of vigor and strength that infused life into the whole presentation. He read his lines intelligently and boldly, his manner was authoritative, and his impersonation was, in all probability, as nearly like that of a sixteenth century leading man as a modern actor might approach. Fernanda Eliscu again played Juliet with sympathy, color and feeling. Susanne Willis was a new and a very satisfactory Lady Capulet. The other roles were for the most part in the same hands as before.

THE PEOPLE'S SYMPHONY CONCERTS.

Since the incorporation of the People's Symphony Concert company, which gives concerts at the Cooper Union for the masses at prices ranging from five to fifty cents, nearly $10,000 has been subscribed. It is hoped that soon the society will be able to erect a hall of its own, since at each concert there are throngs of people who are unable to gain admission. The organization is the conception of Franz X. Arens and the standard of music given is high.

DESPERADOES NOW SHOWMEN.

The one-time desperado, Cole Younger, has, with Frank James, organized a company which has purchased Buckskin Bill's Wild West Show. The amount of money invested is said to be about $75,000. James will do the "acting" for the company, since the terms of Younger's pardon prohibit him from participating in any way in such exhibits.

BACK TO THE TENTED ATTRACTIONS.

The several big circuses that will soon inaugurate their annual pilgrimages have made inroads on the theatrical fraternity in their quest for press agents.

Several well-known theatrical men will soon bid farewell to the "hall shows" or "store shows," as circus men intelligently term theatrical attractions, and take their fountain pens, dictionaries and books of synonyms in hand to sally forth to conquer suspecting and unsuspecting city editors in their dens.

James Jay Brady has given up the management of Ben Hur and is now busy in the preparation of "copy" telling of the manifold wonders to be exploited by the Ringling Brothers.

James D. De Wolfe will soon retire as business-manager of "Way Down East and immediately proceed to take up the duties of press representative of the Forepaugh-Sells aggregation, one week in advance. Mr. De Wolfe returns to the circus field after three years' absence from it.

The Princess Theatre will soon lose its publicity promoter, Frank O. Miller, who will return to the Forepaugh-Sells show in the capacity of contracting press agent, a position he has held for several years.

George Bowles has also fallen victim to the blandishments of the circus magnates and will be connected with the press department of the Barnum show. Mr. Bowles was the pilot of Alice Nielson's successful course to success and is now with The Chaperons.

J. W. CASTLE GOES WEST.

James W. Castle, who for the past two seasons has been stage-manager of one of the sections of the F. F. Proctor Stock company, resigned a few days ago and left on Thursday last for Minneapolis to fill the position of stage-director with the Ferris Stock company at the Lyceum Theatre. Mr. Castle is exceptionally popular in the profession and especially with the men and women whom he has directed in the stock company. The task of a stage-manager who has to supervise a play twelve times a week and put his people through five or six rehearsals during the same period, is not a sinecure. There are many things that try the temper, patience and endurance. Mr. Castle is blessed with a nature that enables him to overcome difficulties with the least possible expenditure of nerve-force. His fatherly attributes have earned him the title of "Daddy," of which he is very proud, although he is by no means an old man. He goes to his new field of labor with the hearty good wishes of all who have been associated with him, and he will be sadly missed by those who have been benefited by his instruction.

AN INTERESTING REPERTOIRE.

The Bandmann English Opera company, managed by Maurice E. Bandmann, now singing in Canada and occasionally using plays, has a repertoire that will interest many persons who do not hear the company. The operas and musical pieces it adventures are The Belle of New York, The Messenger Boy, The Circus Girl, The Mikado, The Geisha, The Toreador, The French Maid, La Poupée, Little Christopher Columbus, A Runaway Girl, La Cigale, Dorothy, Trial by Jury, An Artist's Model, A Country Girl, A Chinese Honeymoon, San Toy, The Gay Parisienne, The Casino Girl, The Gondoliers, The Lady Slavey, Gentleman Joe, Florodora, Pinafore, and A Pantomime Rehearsal; and the plays are The Sign of the Cross, Three Musketeers, Charley's Aunt, David Garrick, Teh Manxman, Are You a Mason, and Trilby.

THE POTENTATE PRODUCED.

A new comic opera from the pen of Mrs. Annie Andros Hawley, of Winchester, Mass., was presented for the first time on any stage at the City Theatre in Brockton, Mass., on Feb. 16 by the Algonquin Club of that city. The opera is in two acts with a cast of ninety, all of the parts being played by men. The production was under the stage direction of James Gilbert, of Boston, the musical director being George Hawley. Mrs. Lilla Vilas Wyman arranged and directed the dances. Three performances were given during the week.

GOSSIP OF THE TOWN.

It is said that the Drury Lane pantomime, Mother Goose, will be presented at the New Amsterdam Theatre next November, following the run of The Rogers Brothers in London.

Hilda Kathryn Clark, the well-known light opera soprano and daughter of Mr. and Mrs. Milton Edward Clark, was on Feb. 18 married to Frederick Stanton Flower, son of the late Colonel George W. Flower. The ceremony was performed by the Rev. Dr. Abbott E. Kittredge, of the Madison Avenue Reformed Church, at the home of the bride's parents, 803 Riverside Drive.

The Brooklyn Riding and Driving Club held a circus on Wednesday evening. Among the deserving features of the performance was the exhibition riding of the members of Troop C.

W. V. Johnson, who has been business-manager for Grover Brothers' Minister's Daughters company, has returned from Buffalo, where he concluded arrangements with a well-known business man for the production of a new musical comedy, which will make a short spring tour.

Richard Olney, press agent for Rose Coghlan in The Second Mrs. Tanqueray, recently did a very clever bit of press work in verse which he sent to Manager Burgulet, at Galesburg, Ill., and which attracted wide attention.

George Fawcett, of Baltimore, is said to be negotiating for a Broadway theatre for the production of a repertory of plays to be presented by a company combined from the three which he now manages, and which will include Mary Shaw, Percy Haswell, Frank Gillmore, and Frederick Lewis.

James Lee Finney, leading man of The Two Schools company, has returned to New York, having left the company as it was about to start on a Western tour of one-night stands.

It is said that a new comedy by Anthony Hope and George Edwardes' new musical piece comedy, The Girl from Kay's, which is having such a run at the Apollo Theatre, London, will be produced in New York next season.

On Wednesday night two men were caught trying to steal a part of the copper roofing of the Metropolis Theatre.

Elisabeth Graham, daughter of John Graham, well known in New York, has determined to adopt the musical stage as a profession, and is appearing in the chorus of The Jewel of Asia.

In the Supreme Court last Tuesday Justice O'Gorman granted a decree of absolute divorce to Louise M. Lloyd from her husband, Edwin F. Lloyd.

Despite a badly strained ankle, Eleanor Falk has continued to play her part in A Chinese Honeymoon.

Clarence Powell will next season play with the Georgia Minstrels. This will make his third season under management of Rusco-Holland.

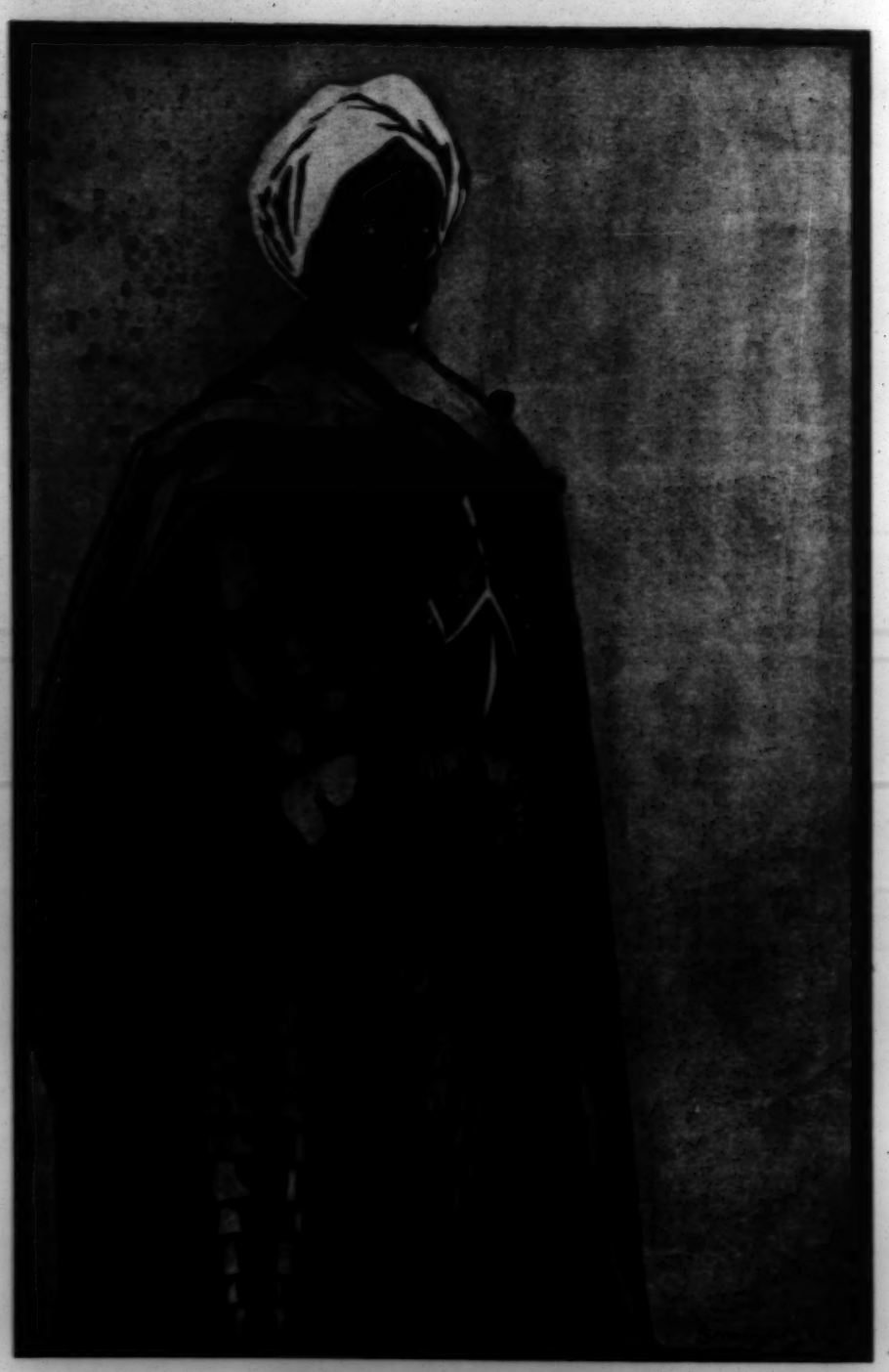
Frank Harcourt, of Harcourt and May, has been compelled by a severe affection of the throat to leave The Millionaire Tramp company and is now at the Baptist Hospital, St. Louis.

Alexander Wurster, manager of the German company at the Arch Street Theatre, Philadelphia, has tendered his resignation of that position to the German Theatre Society, to take effect at the close of the present season. Ill-health is the cause of Mr. Wurster's retirement. He will be succeeded in the position by Charles Saake, who has for two seasons been the costumer of the theatre.

It is said that Everyman, the morality play, will be seen at the Garden Theatre at the close of E. H. Sothern's engagement. It will be given by the same company, headed by Miss Wynne-Matthison, which presented it originally at Mendelssohn Hall.

Edwin Holt, who was called to the Murray Hill Theatre week before last to play the lead in Alabama, will remain with the Donnelly Stock company until the close of the season. Mr. Holt's vaudeville engagements with Rose Swain have been postponed until a later date, when they will appear in their sketch, A Hurry Call Marriage.

Louis Nethersole has joined the business staff of Charles B. Dillingham and will go in advance of Julia Marlowe in The Cavalier.



FORBES ROBERTSON AS OTHELLO.

IN OTHER CITIES.

SAN FRANCISCO.

The second week of the Christian, at the Alcazar, by the regular co. 2-8 was well attended. Miss Hunt as Glory added to the good impression she made the first week. Chicago 9-14.

Ossip Gabrilowitsch, the Russian pianist, played himself into the hearts of three Albambratists of considerable fame, 2, 3, and 4. His concerts were enthusiastically commended. Sarah Walden, composer-pianiste-soprano, was scheduled at the Alhambra for two concerts, 3 and 4. The first was postponed to the gala of the second, 4. She gave one concert only. That was enough to show her exquisite ability.

Considering the star-at-home weather that obtained 1-7, A Stranger in New York at the California did good business. It was well worth braving the weather to hear John Craigmile and William Keller Mack (one as the Stranger, the other as Downs) sing their songs, for they are true comedians we don't see every day. Kelly Barlow as Ida Downs, was especially fetching with her little talk on "marriage" and "men." Sylvina Starr, as Hattie, was decidedly taking as "the best fellow of all," and her singing was as good as her looks. Lovers' Lane 18-21.

The Central made a change of front 2-7 and put on A Boy Wanted in excellent manner. It was a refreshing relief compared with the lurid melodramas in which this house takes delight. The audiences were large at every performance throughout the week. The specialties of Mindel Dreyfus, Georgie Cooper, John Webb, Charles J. Stine, and Thomas Ketrus secured special attention.

Louis James and Frederick Warde at the Columbia 2-8 (second week) in The Tempest, closed a highly profitable engagement. Anna Held 9-22 in The Little Duchess.

Barbara Fidgety, at Fischer's, still draws good waiting audiences. Although its run is nearing its end the week ending 8 saw the record unfinished. Hotty-Totty will begin 10. Helter-Shelter will follow.

The Grand continues drawing the playgoers to see Nance O'Neil. Week 2-8 she appeared with a deal of credit in Impasse, Guy Mannering, and Hedda Gabler, before good houses.

At the Republic Ralph Stuart for his second week 1-7 was seen in an excellent presentation of Monte Cristo. He was all the part demanded. It is to be regretted, however, that his co. hardly comes up to expectations in all-round ability. The play was not as well patronized as it should have been. Prince Otto opened 8-14 to a large, deserving household.

A large and appreciative audience enjoyed itself at Steinway Hall 3, at the concert given by Dr. H. J. Stewart, the composer-pianist, assisted by local talent. The programme was composed entirely of Dr. Stewart's work. The soloists were Alma Bergland, Mrs. J. F. Birmingham, Mrs. Grace Davis-Northrup, Ella V. McCloskey, J. P. Vesco, and B. Hagger Hanley. Nathan Landesberger was the violinist. The quartette and choral work was done by Mrs. Lily Reeder-Apple, Mrs. Charley L. Parent, Mrs. M. Fitzgibbon, E. M. Portesque, T. C. Elliott, C. Healey, Charles L. Parent, Charles M. Stone, and Walter Keeton.

The Hilado, at the Tivoli, ended its successful run 8. Patience succeeds 9.

Another series of Zech Symphony concerts will soon be given at Fischer's.

Agnes Ranken, for some time with the Alcazar Stock co., has been engaged for Nance O'Neil's road co., that will leave here 22 for a tour.

Mrs. Kate Castleton (Mrs. Jennie Elizabeth Phillips) died at Warwick, R. I., July 10, 1902. It was found that she had left a will, dated Sept. 30, 1891, bequeathing to her mother, Mrs. Eliza Freeman, of Oakland, Cal., real and personal property to the value of about $30,000. Joseph H. and Alfred H. Headley, friends and advisers of Miss Castleton during her stage career, were named as executors. Although this was almost eleven years ago, none of the provisions of the will has been carried out to date. Mrs. Freeman has been trying for several years, therefore, to have the letters testamentary issued to the Headleys set aside, so she could come into the possession of the property willed her, consisting principally of jewels and diamonds left by her daughter. Feb. 3, after ten years' litigation, Judge Hall, of Oakland, revoked the Headley letters. An executor favorable to Mrs. Freeman, who is quite aged, will now be appointed.

March 5 and 7 are the definite dates set for the presentation at Stanford University, in Assembly Hall, of Beaumont and Fletcher's Knight of the Burning Pestle, by the university's dramatic talent. Two leading parts are to be taken by Instructor H. S. Seward, of the English department. The English Club has charge of the production of the drama.

The Senate of Oregon passed at Salem 2 Mulkey's bill prohibiting the circulation of papers made up principally of criminal news or of reports of the deeds of men convicted of crime in Oregon; also the circulation of stories of deeds of crime committed in Oregon, or the acting of such stories on the stage.

Ona Waldrop, formerly ingenue in the Alcazar Stock co., and latterly in the Central co., and Frederick C. Grange, of San Francisco, were married here 4 at the groom's mother's residence, 1238 California Street, by the Reverend A. C. Bane. Mrs. Wadrop-Grange's first hit was at the Central in The Heart of Maryland. She will now retire from the stage permanently.

The Ede Theatre Building, in Market Street, near Ninth, which was being constructed by William Ede for the use of Alfred Bouvier, but which construction ceased on the death of Mr. Bouvier, some weeks ago, has been leased by Ede to Harry Morosco-Bishop, at present co-manager with S. L. Ackerman, of the Grand. The lease was signed Feb. 2. It is for ten years. After the death of Mr. Bouvier, Belasco and Thall were given an option on the building. It was supposed that they would take the house, and ultimately (as it was taken for granted, David Belasco, of New York, was behind the getting of the option) it would be run in connection with Belasco's New York house. Subsequently, however, B. and T. (now Mayer) failed to conclude their part of the agreement, and negotiations were canceled. At present the building is little more than its foundation above ground, but Mr. Bishop expects the theatre will be ready for business before September, 1904. It is his intention to play a high-class stock co. at the house, with $1 as the top price. There has been so much talk about the Bouvier or Ede, it is confidently hoped the building is to be realized.

The first recital of the San Francisco Twentieth Century Musical Club was given at Steinway Hall 5 before a large and fashionable audience.

The news is received here that H. C. Wyatt, of Los Angeles, has secured another lease of the Isis Theatre, San Diego; the agreement covering the lease having been closed by Katherine Tingley, the owner, and Wyatt Feb. 3. The lease will take effect in May, 1903.

ORREL JAMES MITCHELL.

PITTSBURG.

Thomas E. Shea, supported by a competent and well balanced co. in The Pledge of Honor, Dr. Jekyll and Mr. Hyde, and The Bells, attracted large audiences at the Empire 16-21, and met with enthusiastic and marked approval. About the best work of Mr. Shea was his dual character of Dr. Jekyll and Mr. Hyde, which was a meritorious piece of difficult and skillful acting, although his roles of Mathias in The Bells and Gilbert Vaughan in The Pledge of Honor were both admirably enacted. Henry Testa, J. Irving Southard, and J. E. Gilbert played their several roles in the above named plays very commendably. Charlotte Burkett, Emma Salisbury Southard, Daisy Chaplain, John Wilton, Spencer Charters, James J. Cassidy, George L. Kennedy, and the balance of the co. met all of the requirements of the characters allotted them. The scenery of the three plays was adequate. The Sign of the Cross 23-28.

Busy Izzy drew throngs of people to the Bijou 16-21, which were highly pleased by the conglomeration of good clean comedy, tuneful music, numerous and fresh jokes, etc., of which this entertaining attraction was brimful. The co. was a large one, and the two different settings were cheery in appearance and more or less massive in structure. The chorus of sixteen pretty, graceful and shapely young women was one of the chief delights; and, too, they sang well and showed good training; in truth, it was almost what is termed a "beauty chorus." George Sidney, with his somewhat quiet and lackadaisical mien as Busy Izzy, easily won the crowds of onlookers, who clearly demonstrated their approval by laughter and applause. Fred Wyckoff was an excellent "rube" as Gee Whiz. Edward Clark made his part of Yube Quick a lively and clever one. Daniel Sullivan as Jim Crow and Charles Lo Mier as Hooly Happigan ably assisted the aforementioned. Florence Ackley's rare and richly cultivated contralto voice was an unlooked for treat in the delightful rendering of her two solos; she also possesses a pleasing personality. Annie Martell as Rilly Fine and Maude Campbell as Daisy Dell both added life and vim to the production, while the balance of the co. gave capable support. The club swinging of the Juggling Normans was the acme of perfection in their line, and was pronounced a zealous hit. McFadden's Row of Flats 23-28.

Of the many elaborate productions which have been recorded in the history of the stock co. at the Grand, that of Cleopatra is, without doubt, the pinnacle of them all. Six beautifully picturesque scenes, handsome Oriental costumes and the co.'s interpretation of the play all blended to make it highly attractive, so much so that instead of holding the stage for one week, 16-21, it will be continued for another one to meet the demand for seats, as the capacity of the house is being taxed daily. William Ingersoll played Marc Antony. In the forepart of the play he lacked sincerity, but as it developed he met the requirements of the role satisfactorily. Eva Taylor treated her portrayal of Cleopatra at times with too much levity, not seeming to thoroughly realize her environment; yet, in several instances she rose to the necessary heights very commendably. William Beach as Ventidius, Mace Greenleaf as Demetrius, Lawrence Underwood as Dercetas, Charles Abbe as the Messenger, and Alice Gale as Charmian all gave very satisfactory portrayals. Minna Phillipps gave a convincingly sweet and winsome performance of Octavia. The supernumeraries were well drilled. The Brixton Burglary March 2-7.

Henrietta Crosman was seen at the Duquesne 16-21 in her play, The Sword of the King, and business was large. She also gave a special matinee, presenting Madeline and Nance Oldfield.

Kyrle Bellew in A Gentleman of France, at the Alvin 16-21, followed by Martin Harvey in The Only Way 23-28.

Manager Gulick, of the Bijou, has decided to play A Desperate Chance March 9-14.

ALBERT S. L. HEWES.

NEWARK.

The Newark presented When Johnny Comes Marching Home 16-21 with a capable co. The opera was picturesquely and sumptuously mounted and the costumes were appropriate to the period represented. Excellent work in singing and in comedy was done by William G. Stewart as Colonel Graham, Albert McGeehan as Felix Graham, Robert Peyton Carter as Jonathan Phoenix, Will H. Bray as Uncle Tom, and by Maude Lambert, Thelma Fair, Bertha Darel, Lucille Sanders, Estil Kennedy, and Julie Gifford in the parts, respectively, of Cordelia Allen, Amelia Graham, Susan Graham, Mrs. Constance Pemberton, Kate Pemberton, and Robert Pemberton. Iris 23-28.

Spotless Town kept Empire audiences in a whirl of laughter and pleased appreciation from 16 to 21. Robert Carlin and Nat Brown were an inimitable pair as Dettrich Schnitzel and Ludwig Sauerbraten. A feature of the play was the fine singing of Adelaide Marsden as Kitty Topsote. Miss Marsden's differentiation of the German yodel and its Irish counterpart was clever. Marie Richmond won favor as Lady Bountiful for her excellent vocalism. Curtis Speck as Tips and Harry Speck as Chips were comical. The three Kelcey Sisters were very good in their specialties. Lillian Tyce gave pleasure as Mary Ann. The singing of the comedy chorus, their striking costumes and their drill caught the fancy of the house. The co. as a whole gave capable support. The scenery was good. The Liberty Belles 23-28.

The Columbia's schedule of Gill and Fitzhugh's A Little Outcast for 16-21 was slightly disarranged by storm conditions and the long jump from Milwaukee to Newark. However, everything was in working order for 17 and a smooth performance by a good average co. was given thereafter. John T. Nicholson was a manly Paul Weston, Charles N. Green acceptably portrayed the part of William Harcourt. The role of George De Voe as represented by Walter F. Harmon promptly won the ill will of the gallery. Thomas P. Hoier was a good Teddy Forest. The part of Hungry Dick Higgins by Thomas G. Lingham was sufficiently crooked to meet all requirements. Anne Blanche's acting of the part of Bob, the newsboy, was creditable. Florence Hamilton as Madeline Harcourt and Catherine Pembroke as Ethel Byron gave good impersonations. The other members of the co. did not lack ability for what was required of them. The Flaming Arrow 22-28.

The Blaney Stock co.'s exposition of The Penitent 16-21 was not without merit. The scenery and stage settings aided in the realism. Max von Mitzel found in the dual roles of Paul Ritson and Paul Drayton a test of his ability that was easily met. Van Dyke Brooke well filled the part of Hugh Ritson. Walter Benn's Allan Ritson was acceptable. Taylor Holmes easily acted the part of Sol Goblosky. Frank Richardson was a fatherly Matthew Fisher. Maud Edna Hall was womanly as Greta Lowther. In Marcy Fisher, Ethel Fuller had a part not entirely in her line, but her effective portrayal was an excellent proof of her versatile adaptability. Tommy Shearer's Natt was humorous. Grace Costelt was a good Mrs. Ritson. Ethel Milton was not found wanting as Angie O'Neill. Good support was given by the other members of the co. Nevada 22-28.

C. L. NELSON.

ST. PAUL.

After an absence of several seasons Kyrle Bellew appeared in A Gentleman of France at the Metropolitan Opera House 12-14 and received an enthusiastic welcome. The play was finely staged and excellent work was offered by a well-balanced co. As Gaston De Marsac, Mr. Bellew has a part admirably adapted to him. He is a splendid fencer and given in the duel scene a wonderful exhibition of skill that evoked enthusiastic call upon call and obliged him to appear before the curtain. Gretchen Lyons was a delightful Mlle De La Vire, playing the part with charming grace and intelligence. Louise Closser, as Fanchette, contributed a very clever bit of work, deserving of mention. C. C. Quimby, Herbert Fortier, Frederick Bock, Oscar Eagle, and Janet Ford, as Matharine, sustained their respective roles admirably. The balance of the cast was in capable hands. The performance pleased good audiences.

A Poor Relation was presented by Horace Lewis and a competent co. 15-19, which opened to good audiences. Horace Lewis, in his work as Noah Vale, is a worthy successor to Sol Smith Russell. He has an expressive face and a natural manner that won marked favor. George B. Sprague won merited recognition with his excellent portrayal of Roderick Faye. Marie Harriott was a bright and charming Dolly Faye. Fanny Barry Sprague, as Eunice Faye, was decidedly convincing. Portia Albee won favor as Scallops. Paul McGall, Henrietta Newman, Little Winkie, and Miss Gibbing deserve favorable mention. Sally in Our Alley 19-21. Frank Daniels in Miss Simplicity 22-28. Captain Jinks of the Horse Marines 26-28.

The Orpheum Show, under direction of Martin Beck, held the stage at the Grand Opera House 15-21. It opened to S. R. O. that was well pleased. Idalene Cotton and Nick Long are clever artists. Miss Cotton won marked favor in her singing and dancing specialties. Mr. Long was effective in monologue. The Melani Grio Parisian Street Singers were a pleasing feature and scored a big hit. Mignonette Kokin, a pretty singer and a very clever danseuse, captivated the audience. Nat M. Wills, tramp songster and monologist, was extremely funny and won repeated encores. McIntyre and Heath, as the Georgia Minstrels, gave a funny sketch. Rawson and June, the boomerang throwers, offered some remarkable feats. Albert Kartelli is a good equilibrist. Galetti's monkey actors were a feature. At the Old Cross Roads 22-28. Yon Yonson co. March 1-7.

The presentation of Verdi's Manzoni Requiem by the St. Paul Choral Club at the People's Church, Thursday night, 12, was thoroughly enjoyed by a large and appreciative audience and scored a great success. The soloists were Shannah Cumming, soprano; Jessie Lynd-Hopkins, alto; John B. Miller, tenor, and Dr. Carl E. Duffet, basso. The chorus of one hundred and fifty voices sang with spirit and appreciation. The orchestration was rendered beautifully by Dann's Orchestra.

GEORGE H. COLGRAVE.

NEW ORLEANS.

Ben Hur opened a two weeks' engagement at the Tulane Theatre 16-28. Aside from its spectacular effectiveness and its thrilling chariot race, the play possesses a religious atmosphere in every sense respectful and impressive, which is to be commended. William Farnum, Basil Gill, Ellen Mortimer, and Mabel Mortimer were the principals in the cast and were flatteringly received.

Al. H. Wilson in The Prince of Tatters appeared at the Crescent Theatre 15-21 and at the opening performance the standing room sign was in evidence. Mr. Wilson made an admirable prince and did a good piece of character work. A feature of the performance was the appearance of little Francis Clinton, who gives promise of making a big mark in the profession. The Four Cohans 22-28.

At the Grand Opera House Mary Wainwright opened her third week 15, and, together with the Greenwall Stock co., presented Amy Robsart in a satisfactory manner. Miss Wainwright, Esther Lyons, and Frank Sheridan carried off the honors of the performance, and the balance of the cast gave good support. Shall We Forgive Her 22-28.

The total destruction by fire of the Audubon Theatre leaves the Baldwin-Melville co. without a theatre to resume operations. The French Opera House is the only possible theatre in view, and this house will be at liberty only by the end of March. Negotiations are on foot looking to a lease of this theatre.

At the French Opera House business is very good. Le Voyage de Suzette was repeated 15, and Messaline, with its repugnant plot and libretto, was sung at night. Lakme and Paillasse 18.

The trouble which has arisen between Messrs. Primrose and Dockstader over the engagement of J. H. Decker, the manager of the co., has reached a legal status. The affair reached an acute stage at Baton Rouge, La., where Mr. Primrose secured an injunction restraining Mr. Decker from acting as manager, and upon the co.'s arrival at Jackson, Miss., Mr. Decker in turn obtained an injunction restraining Mr. Primrose from interfering with him in the discharge of his managerial duties. The origin of the disagreement between the partners seems to be deep rooted and bitter and a succession of injunctions will be the result for the next few weeks. The question is simply this, that Mr. Decker has a contract with Primrose and Dockstader which expires within the next few months, and an additional one with Mr. Dockstader personally, which begins where the old contract leaves off. During the interim between the present time and the beginning of Decker's contract with Dockstader, Mr. Primrose does not wish Decker to continue as manager, and Mr. Dockstader thinks otherwise.

J. Sidney Villere will open the Trocadero, formerly Wenger's Theatre, 17. The features for his first week will be the vitagraph views of the Jeffries-Ruhlin prize fight and a Mexican bull fight.

J. MARSHALL QUINTERO.

MILWAUKEE.

The Thanhouser co. gave a pretentious production of Richard III at the Academy 16 before a large and appreciative audience. Edgar Baume enacted the title-role, and gave a thoughtful, intelligent portrayal. Albert Brown offered an earnest and clear cut interpretation of Richmond, and Lee Baker played Buckingham well. Edith Evelyn, as Lady Anne, acted with feeling and discretion, and Kate Woods Fiske, who received a long round of welcome, played Queen Margaret with power and meaning. The remainder of the co. gave effective portrayals, and the entire production was a creditable effort. The settings, painted by Charles Squires, were admirably designed and executed. The costumes left an opening for criticism, modern apparel in several instances doing duty for that of the period. The Little Minister 22-March 1.

The Gay Lord Quex was seen for the first time in Milwaukee at the Davidson 15, when Sylvia Lynden and her co. opened a four days' engagement to a good house. The star was accorded flattering applause for her conception of the role of Sophie Fullgarney, Brandon Hurst gave a polished, finely poised, and altogether satisfactory portrayal of Lord Quex. Ann Warrington, as the Duchess of Strood, succeeded in upholding the atmosphere of the play, and acted with artistic understanding of the role. Alden Bass, in a clever make-up, was adequate as Frayne, but the balance of the cast failed to interpret the author's meaning, and the production lacked "tone." Grace George 22-28.

At the Old Cross Roads opened at the Bijou 15 to a crowded house, and the performance was even better than last season. Retha Williams and James B. Brophy appear in the leading roles, and do very effective work, in which they are ably supported by a capable co. The piece is well staged, and the audience applauded generously. A Fight for Millions 22-28.

Alphonse and Gaston was the bill at the Alhambra 15, and a large audience witnessed the performance, which was a sort of farce-comedy freely interspersed with specialties. Joe Dener, Ben F. Grinnell, and John Price are the chief comedians, and laughable characterizations are given by Denman Maley, Harry Watson, Jennie Lamont, and Annie Lloyd. Clever turns were offered by Jehan Berlui, Harry Watson, and others, and a good chorus did especially fine dancing and singing. Hanlon's Superbs 22-28.

Er Und Seine Schwester was repeated at the Pabst with pronounced success 15. Ein Trapfen Gift will be given 18 and Der Partner Tangenichts 22, the latter for the benefit of Jenny Ganella, the talented and popular young German actress.

Harriet Sawyer, of Milwaukee, played her old role of Mrs. Jack Eden at the Davidson in The Gay Lord Quex 16.

CLAUDE L. N. NORRIE.

PROVIDENCE.

The Wild Rose, with a budget of catchy music and witty lines, was well received by good houses at the Providence Opera House 16-18. Prominent members of the co. who scored successes were Addie Sharp, Emma Carus, Frank Deshon, Albert Hart, and George Alt. For the remainder of the week, opening 19, William Paversham was seen in Imprudence. The Mocking Bird 22-28. Denman Thompson 26-28.

Across the Pacific, last seen here a couple of seasons ago, drew large houses to the Empire 16-21 and duplicated its previous success. Harry Clay Blaney was very much in evidence and contributed largely to the enjoyment of the play. His specialties and those by Kittie Wolf and Johnnie Williams were well done. At Piney Ridge 23-28.

At the Imperial 16-21 was seen another of Amelia Bingham's fine cos. in The Climbers, and a very good week's business was done. John E. Kellerd as Richard Sterling played with impressive dignity and effect, and Maude Turner Gordon as the wife gave a most capable impersonation. Especially meritorious performances were also given by William Pascoe, Fred W. Peters, Marguerite St. John, and Lilia Vane. The play was well mounted and some gorgeous gowns were worn by the women. A Desperate Chance 23-28.

Park patrons in large numbers saw The Flaming Arrow 16-21. It was presented by a large co., some of whom were Indians, with Go-Won-Go Mohawk in the leading role of White Eagle. She gave a capital performance and was well received. The James Boys in Missouri 23-28.

It was reported last week that Weber and Fields had sent a representative to this city for the purpose of securing land upon which to erect a theatre. The facts in the case are these: Emanuel Friend, their attorney, was here 12 and closed an agreement with Manager Spitz, of the Empire Theatre, whereby the entire Weber and Fields organization will appear at the Empire for one night later in the season.

A new scale of prices for the matinee performances at the Imperial went into effect 16, and hereafter all seats will be sold at the uniform price of 25 cents. This includes all seats in orchestra and balcony, the gallery price remaining at 15 cents as before.

Preliminary arrangements have been made by Managers Spitz and Nathanson, of the Empire and Park theatres, to build another theatre in this city this Spring. The new house will be included in the new Stair and Havlin circuit and will play independent attractions. The prices are to range from 25 cents to $1.50. The new house will have, Manager Spitz says, an entrance on Westminster Street.

William F. Owen has been re-engaged as a member of the Albee Stock co. Percy Winter and Albert Marsh, stage-manager and assistant stage-manager, and Helen Reimer are other popular members who have also been re-engaged.

HOWARD C. RIPLEY.

TORONTO.

In a new edition of The Headwaiters Ward and Vokes did good business at the Grand Opera House 16-21, and, as on the occasions of their former visits here, they gave a performance that was well received. As Percy and Harold the stars were illimitably funny, being well backed by the leading members of the co. Laughable incidents and ludicrous situations were constantly in evidence and all new business introduced proved popular. Allen Curtis as Izzy Cohen was prominent throughout and Joe Kelly as Imaginary Thomas was excellent. Eddy Judge, playing the part of a bell boy, did some tumbling that won favor. Of the women in the co., Margaret Daly Vokes and Lucy Daly were leaders, while the Tuxedo Ladies' Band won rounds of applause. The entertainment was divided in a novel way into two spreads, either of which alone would have sufficed for a less pretentious co. The Bird in the Cage 23-28.

For the third time Toronto received a visit 16-21 of The Burgomaster at the Princess Theatre. Gus Weinberg had the part of Peter Stuyvesant, and at each of the well attended performances during the week his work was well executed and favorably received. Ruth White is cast in the part of Willie Van Astorbilt, and in both voice and figure was pleasing. As the Summer girl the songs of Mathilde Preville were catchy. Oscar L. Figman and Jennie Weatherby were conspicuous in good comedy work, while George R. Broderick as the Harlem Spider was good. Florence Sinnott and Ida Stanhope were enjoyable in popular songs and accompanying dances. The co. was radiant with new scenery and costumes. A Chinese Honeymoon 23-28.

At each performance at the Toronto Opera House 16-21 there was no vacant space in any part of the theatre when Only a Shop Girl was put on with all the vehemence which the name of the play would imply. Lottie Williams as Josie was good and far in advance of the rest of the co. The play was advertised as "a thrilling romance of life in New York to-day," and as a thrilling spectacle there was but little wanting. The co. was not up to the average in ability and at times appeared very raw and amateurish. Her Marriage Vow 23-28.

The Mendelssohn Choir gave two concerts in Massey Hall 19 and 20, assisted by Victor Herbert's Pittsburg Orchestra, and long before the days appointed for the performances every seat in the hall was sold and standing room was at a premium. No more pretentious and successful concerts have ever been given by the Choir, and under the capable leadership of A. S. Vogt musical treats were given those who had the good fortune to attend.

The Toronto Orchestra, under the direction of F. H. Torrington, will give a popular concert in Massey Hall 23.

STANLEY McKEOWN BROWN.

BUFFALO.

A Chinese Honeymoon drew capacity audiences to the Star 13-18 and pleased everybody. By far the star of the co. is Toby Claude as Yi Fi. A more droll or comical little body would be hard to find. She created more laughs than any female comedian seen here in a long time. Next in the fun making was John E. Henshaw. The role of Mrs. Pineapple was taken exceedingly well by Belle Harper, a very handsome girl, with a good voice and a clever mimic. The best voice in the co. was displayed by Miss Eldridge in the role of Soo Soo, a small part, but very artistically sung. W. H. Clark's baritone voice was heard to advantage in several pleasing numbers. Costuming and stage settings exceedingly rich.

Charles Hawtrey in A Message from Mars at the Star 19-21 proved to be one of the artistic hits of the season. The house was filled at every performance with our most cultured theatregoers, and the splendid acting of the star and his fine co. was thoroughly enjoyable. Alice Fisher 23-25. Herbert Kelsey and Effie Shannon 26-28.

One of the Many, a melodrama containing a little of everything from vaudeville to circus, was the attraction at the Teck 19-21, and drew good audiences. The co. contains a number of clever people, and a highly enjoyable performance was given. Some wonderfully trained animals were introduced during the circus scene. Robert Mantell 23-28.

The perennial Eight Bells was witnessed by very large audiences at the Lyceum 16-21, and, like good wine, the piece improves with age. Many new and startling devices are introduced in this year's edition, and a number of pleasing vaudeville acts are interpolated. The Byrne Brothers, of course, were the leading feature, and their nimbleness is startling. Spotless Town 23-27.

The Academy had a very fine drawing card 16-21 in The Fatal Wedding, a play which has been seen here a number of times before, but always draws large audiences. The present engagement of the co. here was made doubly interesting, owing to the fact that Belle Davenport is playing the leading role. Miss Davenport has improved considerably since last seen in her home town, and acts with a refinement that is at all times pleasing. Little Cora Quinten is an exceedingly clever child, and as the "Little Mother," she won the hearts of her audiences. Gertrude Haynes and her choir was a most pleasing feature. Others in the cast deserving mention were Louise Quinten, Severin De Deyn, Walter G. Horton, William E. Dailey, and Julia Ralph. A Montana Outlaw 23-28.

Edith Ely (Miss Eldridge), of A Chinese Honeymoon co., was until a year ago one of the leading church soloists here. This is Miss Ely's first professional engagement in Buffalo, and her many friends were out to welcome her.

JOSEPH O'CONNOR.

Here's the EVANS Argument

The founder of the EVANS BREWERY mastered the science of brewing superior ale and established the business in 1786—one hundred and seventeen years ago—in Hudson, N. Y., since which time his successors have made uninterrupted strides in perfecting their product, so much so that no other ale can compare with it, and when

EVANS' ALE

is offered at a less price than foreign brands they do not present an ale "just as good," but one

SUPERIOR TO ALL and The Best in the World.

JERSEY CITY.

Lost River at the Academy of Music 16-21 played to fine patronage. The play is presented in a careful manner. The houses lend cast to the play and the tableaux are fine. George Soule Spencer as Bob, John Martin as Bill, Harry Tansey as Rev. George Fisher as Jake, Violet Rand as Ora, Jane Dory as Gladys, Harry McRae Webster as Claude, Charlotte Eveleth as Angie, and Ada Bothell as Grandma Gates are excellent. The Transatlantic Comedy Quartette—Harry B. Norman, Harry McFayden, J. D. Burr, and E. L. Rose—rendered excellent selections, and made a genuine hit. The bicycle race and the tall gate scenes brought forth many curtain calls. Chauncey Olcott in Old Limerick Town 23-28. A Modern Magdalen March 2-7.

Janice Meredith was presented at the Bijou Theatre 16-21 to good patronage, and the production has called forth praise from every person who has attended the theatre this week. The time of the play has given the author excellent opportunities, of which he took full advantage. William Bonelli and Rose Stahl head an excellent co. as Charles and Janice. They invest the parts with artistic discretion, and received numerous curtain calls. The mountings are fine, and the climaxes have all the essentials to make them so. The costuming is picturesque and elaborate. William Morris, as Philemon, was capital. Harry Andrews, as Lord Clowes, was good. Reginald Wallace as the lieutenant, Leslie King as the Squire, Morris Frank as Squire Hennion, and Charles Wellis as the Colonel were excellent. Inez Plowman was quaint as Tabitha and May Cameron was matronly as Mrs. Meredith. The small parts were well acted. The Village Postmaster 23-28. Spotless Town March 2-7.

Louis Dittmar, leader of the orchestra at the Bijou Theatre, has written the music and James E. McKenzie, a local newspaper man, has written the libretto of a new comic opera. George W. Lederer has become interested, and will give the work an adequate hearing.

Another new theatre is now spoken of for the hill section of the city.

Chauncey Olcott will cut out the Wednesday matinee 25 (Ash Wednesday).

The local houses will give extra matinees 28.

WALTER C. SMITH.

MINNEAPOLIS.

The Gay Lord Quex was given at the Metropolitan Theatre 12-14 to fair business. Sylvia Lynden gave an admirable portrayal of Sophy Fullgarney, Brandon Hurst was excellent as Lord Quex, Ann Warrington was satisfactory as the Duchess, the others were not above mediocrity.

Sally in Our Alley held the boards at the Metropolitan Theatre 15-19, opening to a good sized audience. The co. was, with few exceptions, disappointing. Harry Fairleigh made a pleasing Paul Smith. Miss Marston was fairly good as Virginia Marigold. Trixie Friganza made a decided hit as Sally. Pete McCree was very amusing as Izzy, and Richard Carroll won favor as Captain Dan O'Reilly. A Poor Relation 19-21.

Joseph Murphy opened for a week at the Bijou Opera House 15 in Kerry Gow to two good houses, and, as usual scored. His support was fair, John Daly as Major Graff, William T. Sheehan as O'Drive, and Mary Firmier as Nora Drew, doing most satisfactory work. The Orpheum co. in vaudeville 22-28.

The Ferris Stock co. gave Davy Crockett at the Lyceum Theatre 15-21 to large and delighted houses. W. H. Murdoch made a decided hit in the title-role and was obliged to respond to frequent calls. Grace Hayward made the most of Eleanor, Laurette Allen, a recent acquisition, did admirable work as Dame Crockett; Ben Johnson, W. D. Corbett, Herbert Brenon, Robert Folsom, and Barry Cour were excellent in their respective roles. A Young Wife 22-28.

The Apollo Club gave the second concert of the season at the Lyceum 17 before a large and brilliant audience. Andreas Dippel, tenor, was the soloist and was most cordially received.

F. C. CAMPBELL.

TOLEDO.

Her Lord and Master 14 was the only attraction at the Valentine during the week. Lionel Adams and Blanche West in the leading roles were satisfactory.

The Lilliputians pleased good houses at the Lyceum 12-14. These little bunches of humanity are free from any deformities, and can sing and act. A chorus of pretty girls add much to the production. Reilly and Woods' big show was somewhat handicapped by zero weather, but furnished good, clean amusement for those who did attend 16-18. The bill included Herbert Lloyd, juggler; Nellie Florede, vocalist; the Four Emperors of Music, Smith and Rena, comedians; the Mitchell Sisters and the Daisy Verdon girls; D'Arville Sisters, contortionists, and the Orpheus Comedy Four.

At Burts, Man to Man started for a three days' engagement 12, but was compelled to close on the day following on account of the sudden and serious illness of the leading woman, Lillian Lancaster. Human Hearts, which has been seen here many times, again pleased good houses 15-18.

At the Empire, The Crust of Society was the stock offering 15-21. Miss Deane, the leading woman, suffered from a severe cold which nearly incapacitated her for work on the opening night and the performance was therefore not up to the standard. The announcement is made that I. H. Casson has sold his interest in the theatre to his partners, Hurtig and Seamon. The policy of the house will not be changed.

The Hebrew Opera co., which played an engagement at the Savoy last week, had to be helped out of town by the city authorities, as their manager left them in the lurch and business was very poor.

C. M. EDSON.

DENVER.

San Toy at the Broadway 9-14 proved to be one of the most pleasing and entertaining musical offerings of the season. Its music is charmingly pretty, and the book is bright and amusing. It is beautifully mounted and costumed and upon the whole very well sung, and in its entirety was well worth seeing and hearing. The biggest hit of the performance was scored by Samuel Collins, as Li, the polyglot Mongolian, who spoke Chinese with a Cockney accent. Mr. Collins' eccentricities were deliciously funny. He is original and clever and has made himself a prime favorite with our audiences. Isabel Hall, as San Toy, acted with appealing sprightliness, and sang prettily. George Fortescue, whom it is a pleasure to again see out West, was well received and proved as amusing and entertaining as of yore. Hobart Smock, as Captain Bobby, and Nellie Lynch, as Dudley, did good work. The Boston Lyric Opera co. comes next.

The Fatal Wedding has been doing good business

at the Tabor 9-14. It will be succeeded by The Cowboy and the Lady. F. E. CARSTARPHEN.

COLUMBUS.

The only meritorious feature of West's Minstrels that was the offering at the Southern 11, was the name. The entire performance was below the level of mediocrity and an attraction here deserving of patronage has not visited this city for some time.

The Two Schools played to very light business 13, 14. Her Lord and Master was presented by an inferior co. to a small house 16.

Superba completed a week's heavy business at the Grand 12-14. When Reuben Comes to Town was the attraction 16-18. This musical conglomeration was in the hands of a fair co., but the text and music were of such an ordinary character that it was practically impossible for the cast to create a favorable impression. The acquisition of a stage manager and some clever lines would prove beneficial to this organization.

Lost River was the bill at the High Street 13-14. Without exception the cast was capable and the play deserved the heavy patronage accorded it.

Old Sleuth played to capacity houses 16-18. The co. met requirements. W. W. PROBERT.

LOUISVILLE.

John C. Rice and Thomas A. Wise concluded a three nights' engagement at Macauley's 14 in Are You a Mason. Business was good.

Herbert Kelcey and Effie Shannon opened 15 at Macauley's in Sherlock Holmes and scored heavily. The play is new to Louisville and made a decidedly good impression, as did the stars and supporting co.

Creatore and his band are underlined at Macauley's.

On the Stroke of Twelve, with its many sensational features and presented by an excellent co., proved a winner at the Avenue 9-14.

Mrs. Fiske is announced for a brief engagement at the same house in March in Mary of Magdala.

Manon, Lescy and Strauss will repeat Calisaya at the Auditorium by request. The date has not yet been decided upon.

The committee having the matter in charge are considering the offer made by W. F. Norton, of the Auditorium, in the selection of the site for the new Coliseum to be erected in this city.

CHARLES D. CLARKE.

OMAHA.

The week ending 18 is one of the quietest in the history of the Boyd, owing principally to the cancelling of the engagement of Blanche Walsh, who is booked for 16-18. The Black Patti Troubadours, the only regular attraction at the house, being here for two performances 15. Business was only fair, owing principally to the severity of the weather. As usual, Madame Gamerita Jones was the recipient of hearty encores. She has a wonderful soprano voice and is excellently supported. John Rucker is a comedian of undoubted ability. Managers Burgess and Woodward after William Gillette 19-21. Barbara Frietchie 22-28. Kocian matinee 28. Rose Coghlan 28. When Knighthood Was in Flower 27, 28.

J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tennebaum, mgr.): Arnold Stock co. 9-11 succeeded by Honor Bound; half Accused. Midnight in Chinatown. A Race for a Husband. The Struggles of Life. An Inventor's Wife and Nevada to small houses; performances satisfactory. Al. H. Wilson in A Prince of Tatters 12, 14; satisfaction; large receipts.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Pickett's Comedians 16-18.—MONTGOMERY THEATRE (Hinsche-Boothera, mgrs.): Al. Wilson in A Prince of Tatters 11 to large business. Katherine Kidder 17. Gertrude Coghlan 18. Keeler 19. Haverly's Minstrels 20.

SELMA.—ACADEMY OF MUSIC (Long and Rose, mgrs.): Gertrude Coghlan 14; excellent performance to large business. Kathryn Kidder 16; good house; matinee better one. Haverly's Minstrels 17. Florodora 19. Arizona 20.

UNION SPRINGS.—NEW OPERA HOUSE (Henry J. Rosenthal, mgr.): Rosalyn Stock co. and Pickert Family 19-21.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee): Mason and Mason 10; fair performance; light business. Primrose and Dockstader's Minstrels 11 pleased S. R. O. Flaugher's Ball 14 called strong 15 pleased S. R. O. Flaugher's Ball 16 called to please small audience. Jefferson De Angelis 17. Pennsylvania 18. Richard Carvel 19. Tolliver 20. Robert Downing 21. Perocel-Bellini co. 22-27. The Eleventh Hour 28. Arizona March 3. Riley's Band 6.

FINE BLUFF.—NEW RILEY THEATRE (Charles Berard, mgr.): Florodora, 9; S. R. O.; magnificent production. A Texas in Turkey 10 cancelled. Flaugher's Ball 12; fair business. Jefferson De Angelis 14; good house; excellent performance. Pennsylvania 16. Richard Carvel 18. Tolliver 19. Miller co. 20-28 cancelled. The Eleventh Hour March 2.

JONESBORO.—MALONE THEATRE (C. C. Cooper, mgr.): When We Were Twenty-one 6; full house pleased. Round the World in Eighty Minutes 12. Hendrickson and Russell 13. Tolliver 21. Barker's and Wilson's Minstrels 22. A Wise Member 26. Riley's Italian Band 28.

FORT SMITH.—GRAND OPERA HOUSE (W. L. Hollenquist, mgr.): Rudolph and Adolph 11; good performance to large audience. Jefferson De Angelis 17. Pennsylvania 18. The Denver Express 24.

HELENA.—GRAND OPERA HOUSE (Newnan and Hanson, mgrs.): Flaugher's Ball 12; good performance to fair audience. Florodora 10 to S. R. O. Four Cohans 16.

CALIFORNIA.

WOODLAND.—OPERA HOUSE (R. C. Webber, mgr.): Leslie Morosco and Lois Shaw in The Man from Mexico 3; full house; appreciating audience. Freeman and Lyon's Minstrels matinee 16.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kipling, mgr.): Lovers' Lane 8; large and pleased audience. Hardy Bottom 17.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, mgr.): Lovers' Lane 2 pleased good house. Madame De Lamar 6 cancelled.

COLORADO.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Carpenter's For Her Sake 12; small business on account of storm. The Cowboy and the Lady 14; good business. The Darkest Hour March 2.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): The White Slave 7; good business and performance. Arizona 14; large and appreciative audience. The Fatal Wedding 21.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharplass, mgr.): Arizona 10 to crowded house. Happy Hooligan 12, 13 to fair business.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frahm, mgr.): Dark.

CONNECTICUT.

BRIDGEPORT.—COLONIAL THEATRE (Edward C. Smith, mgr.): Eugenie Blair in Zaza 13 pleased large audiences. A Hot Old Time 14, 15 included many innovations and a large chorus. David Higgins and Georgia Waldron in At Piney Ridge 16-18; good business. The Show Girl 19, 20; large business. Peerless Adrift 20, 21. When Johnny Comes Marching Home 23. The Convict's Daughter 24, 25. Amelia Bingham's The Climbers 26-28. Elks' Minstrels (local) March 2. Stuart Robson 3. Why Women Sin 4. Jessie Mansfield 6-7.—ITEM: Failure of the railroad authorities to deliver The Show Girl scenery car in time for matinee 19 made necessary the refund of more than $400 advance sale. W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): William Faversham 16 pleased large audience in Imprudence. Hearts of Oak 17; good presentation to fair audience. The Wild Rose 19. Ethel Barrymore 20, 21. Mary Mannering 24, 25. When Johnny Comes Marching Home 27, 28.—NEW HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Tracy, the Outlaw 13 (return) pleased topheavy house. Saved from the Sea 14; interesting and well acted melodrama. The Peddler 16, 17; crowded houses. Joe Welch kept all in good humor. Stetson's U. T. C. 19; light houses. The Tiger Lilies 19-21. Across the Pacific 23-25. The Convict's Daughter 26-28.

A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Henrietta Crosman presented The Sword of the King 13 to capacity; enthusiastically received. Alma Chester co. 16-21 opened to crowded house. EDWARD H. TIBBITS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): The James Boys in Missouri 13, 14 to topheavy audiences. Ethel Barrymore and her co. appeared in Carrots and A Country Mouse 16 to one of the largest audiences of season. William Faversham in Imprudence 17 filled the house. The Show Girl 18 did not appear as their car containing scenery did not arrive in time. Hearts of Oak 19. At Piney Ridge 20, 21.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, mgrs.): Bennett and Moulton co. 9-14 closed to capacity. Joe Welch in The Fiddler 15; phenomenal business; well balanced co. Haverly's Moving Pictures 19. The Climbers 21. The Show Girl (return) 24. At Valley Forge 25.—OPERA HOUSE (W. W. Hanna, mgr.): Metropolitan Burlesquers 22.

MERIDEN.—JACQUES OPERA HOUSE (Jacques and Risly, mgrs.): Keystone Dramatic co. 9-14; successful week. Hearts of Oak 15; good business; pleased. Uncle Josh in Spruce Kitchen 16. Edison's Illuminated Pictures 21. At Valley Forge 24.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Bennett and Moulton co. 16-21, presenting Darkest Russia, The Captain's Mate, Daughter of the South, The Prisoner of Algiers, Pegg's Ferry, and The Wheel of Fortune.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): The Sword of the King, with Henrietta Crosman; excellent co.; large audience.—OPERA HOUSE (James Nellan, mgr.): In Gay Paree 24.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Saved from the Sea 12 opened to fair business. Ethel Dyffren co. 16-21; enthusiastically received by packed house. Uncle Josh Spruceby 22.

BRISTOL.—OPERA HOUSE (Mitchell Brothers, mgrs.): Metes' Hungarian Band 12; pleased. Uncle Josh Spruceby 24. A Jolly American Tramp March 11. The Liberty Belles 19.

TORRINGTON.—UNION THEATRE (Volkmar Brothers, mgrs.): Hearts of Oak 20. The American Gentleman 21. Peck's Bad Boy 23.

DELAWARE.

WILMINGTON.—LYCEUM THEATRE (Edwin B. Salter, mgr.): Beyond Pardon 12-14 to good business. Annie Oakley in The Western Girl 16-18 to large business. A Slave of the Streets 19-21.—GRAND OPERA HOUSE (James K. Deville, mgr.): A Hidden Crime 12 to fair house. A Gambler's Daughter to pleased audience. Chris and Lena 14 to good business. Mrs. Le Moyne 16. Two Sisters 19. Where the Rail Tells 20. Keller 21. Coon Payton Comedy co. 23-28.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cox, mgr.): Al. H. Wilson in A Prince of Tatters 12 to one of the largest houses of season. Arnold Stock co. 13 in Honor Bound. Midnight in Chinatown 14 to good business. Gertrude Coghlan in Alice of Old Vincennes 17. Haverly's Minstrels 18. An Eye for an Eye 19.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Al. H. Wilson 10; crowded house; fine performance. Arizona 12; small audience; clever performance. Hello, Bill 13; small audience; good performance. Alice of Old Vincennes 21. Primrose and Dockstader's Minstrels 23. Are You a Mason 28.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, mgr.): Powhatan (local) 12, 13; large audience; excellent performance. Arizona 16 pleased fair house. Hello, Bill 20. Florodora 23. The Four Cohans March 7. The Boatswain 17.

SAVANNAH.—THEATRE (W. B. Southhd, mgr.): Payton Sisters 16-18 and 20, 21; fair business. Hello, Bill 19 to good business. Are You a Mason 24. Gertrude Coghlan 26. Primrose and Dockstader's Minstrels 27.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dooley, mgrs.): Arizona 11; large and pleased audience. Hello, Bill 14 to fair and pleased audience. The Star Boarder 18.

IDAHO.

WALLACE.—MASONIC TEMPLE (H. J. Fish, mgr.): The Old Mill Stream 9; packed house; well pleased. Much Ado About Nothing 17. Wards and James 23.

POCATELLO.—AUDITORIUM (Colonel Hanford, mgr.): The Gambler's Daughter 10 to good business. The Peller's Claim 18.

ILLINOIS.

ROCK ISLAND.—THEATRE (Archie M. Cox, mgr.): Adelaide Thurston in At Gay Coronet 11 delighted large house. Katherine Willard in The Fever Behind the Throne 12 pleased fair house. The Shadows 14; large house. Pickings from Puck 15; full house pleased. Howard Kyle in Laughter and Live 16; fair audience. Castle 17. The Bandit King 18. Gideon's Minstrels 19. The Irish Pawnbrokers 20. Rose Coghlan 21. King Dodo 24. The Christian 27.

DECATUR.—POWERS GRAND OPERA HOUSE (C. F. Given, mgr.): Howard-Dorset co. 9-11 in Love and Law, An Innocent Sinner, and The Little Gypsy to good house. Mickey Finn 12 pleased fair house. The Prince of Pilsen 14; S. R. O. pleased. Grace George cancelled until March 23. Murray Comedy co. 16-21. The Bandolin 24. The Auctioneer 25. Castle Square Stock co. 27. The Brothers March 2.

ALTON.—TEMPLE THEATER (W. M. Savage, mgr.): Le Voyage en Suisse 9; good business. The Heart Set 10; well received by packed house. Gideon's Minstrels 12; good business. Two Married Men 14; fair business. The Missouri Girl 16; packed house; good attraction. David Harum 17. A Turkish Town 21. Yon Yonson 22. Foxy Grandpa 23. Creatore's Band 27. The Cowlet's Daughter 28.

PANA.—NEW GRAND (J. C. Galliher, mgr.): The Silver Dagger 9; fair house and co. Gideon's Minstrels 10; large audience pleased. Gabler's Vaudeville co. 12-18 opened to S. R. O. The Missouri Girl 19. Ell Henry's Minstrels 21. The Suburban 22. The Man and the Plaque March 2. The Princess Chic 3. The Strollers 7. Reaping the Harvest 13. King Dodo 28.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Himmelmann Stock co.—closed a successful week's engagement 14; good performances. Plays: Captain Impudence, Lost Paradise, A Daughter of the South, The Great Devereux, Quo, The Veterans, and Dangers of a Great City. Laughter and Live 17 pleased fair audience.

ARCOLA.—THEATRE (Buttle Craycraft Co., mgrs.): McCarthy's Mishaps 9 pleased fair house. Le Voyage en Suisse 6; large house. Twin Sisters Du La Coon 9-11 in The Tie that Binds, King of Detectives, and In Henry Tavern; received better business. Legally Dead 17. The Missouri Girl 24. Mahara's Minstrels March 7.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Field, mgr.): Benedict's The Deemster Jan. 21; fair house; good co. A Millionaire Tramp 20; S. R. O.; excellent satisfaction. A Warm Match 6 failed to appear. The Silver Dagger 12; large business; excellent production. A Runaway Match 13; house and co. good. Holman's Comedy co. 23-28.

BELVIDERE.—DERTHICK'S OPERA HOUSE (O. C. Jackson, mgr.): Le Voyage en Suisse 12; good performance and house. Howard Kyle in Laughter and Live 13. The Silver Dagger 19. The New Minister 21. The Man With the Iron Mask 24. Gideon's Minstrels March 2. Paul Gilmore 6. One Night in June 11.

KEWANEE.—McCLURE'S OPERA HOUSE (C. E. Rowley, mgr.): 'Way Down East 12; matinee to large house, evening to S. R. O.; good satisfaction. A Turkish Town 14; fair house; good performance. The Spes of Life 16. Just Struck Town 18. David Harum 20. Reaping the Harvest 22. Are You a Mason March 11.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): Le Voyage en Suisse 10 drew fairly well. A Millionaire Tramp 11; fair house. The King of Detectives 12; fair business. The Silver Dagger 14; fair house. Pickings from Puck 19. Foxy Grandpa 21. The Strollers 22.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Jefferson Brothers in The Rivals 9 to good business. Herbert Kelcey and Effie Shannon in Sherlock Holmes 10 delighted fair audience. Howard Dorset co. 12-14 to good business. The Prince of Pilsen 16 to S. R. O. at advanced prices.

ROCKFORD.—GRAND OPERA HOUSE (George R. Peck, mgr.): Sky Farm 11; good house. Le Voyage en Suisse 12; fair house. Sally in Our Alley 13 pleased good house. Castle 14; fair house. Through the Center of the Earth 16. Howard Kyle 19. Murray Comedy co. 23. Just Struck Town 28.

KANKAKEE.—ARCADE OPERA HOUSE (Charles H. Cobb, mgr.): Mickey Finn 5; fair business. At the Old Cross Roads 7; good business. 'Way Down East 10; S. R. O. The Spes of Life 17. Through the Center of the Earth 23. Howard-Dorset co. March 2-4. The Princess Chic 9.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, mgr.): Le Voyage en Suisse 13; large business. Through the Center of the Earth 22. In Missouri (local), benefit Columbia Dramatic Society. 24. Nathan Hale 28.

STREATOR.—PLUMB OPERA HOUSE (C. E. Williams, mgr.): A Ragged Hero 9 pleased fair audience. A Turkish Texan 11; fair business. The Smart Set 14 to large business. Himmelein's Imperial Stock co. 22.

JOLIET.—THEATRE (William H. Hoffsteter, mgr.): The Royal Lilliputians 10; fair business and performance. Sporting Life 12; capacity well pleased. The Smart Set 15; S. R. O.; performance good. Captain Jinks of the Horse Marines 18.

METROPOLIS.—MUSIC HALL (Whyers and Quante, mgrs.): The Missouri Girl 13; performance good (receipts $250). Old Arkansaw 19. For Her Sake 28.

CANTON.—GRAND OPERA HOUSE (F. R. Pewelson, mgr.): Nathan Hale 10; business fair. 'Way Down East 14; S. R. O. Gideon's Minstrels 17. Pickings from Puck 21. The Irish Pawnbrokers 24.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): At Gay Coronet 10; fine co. to good business. Just Struck Town to large audience. King Dodo 28. Gideon's Minstrels 28.

MARSHALL.—PYTHIAN THEATRE (Porter and Reid, mgrs.): Legally Dead 12; small house; good performance. Le Voyage en Suisse 17. Wormwood 28.

DU QUOIN.—OPERA HOUSE (Fred W. Jenks, mgr.): Sporting Life 12, small house; attraction fair. Captain Jinks 17; small house; performance good.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Gilbert, mgr.): The Missouri Girl 14 pleased good house. Old Arkansaw 21.

OTTAWA.—FARRELL'S THEATER (T. B. Farrell, mgr.): The Smart Set 13; fair business pleased. Howard-Dorset co. 16-21.

GALENA.—OPERA HOUSE (Charles Schoerer, mgr.): Dark.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stauber, mgr.): Sally in Our Alley 10; good house. Royal Lilliputians 11; good business. Her Lord and Master 12 cancelled. John Drew 13; crowded house. The Sign of the Cross 14; good house. Brooke's Orchestra 15; fair house. A Hoosier Daisy 16, 17. Ell Henry's Minstrels 17. Lost River 18. A Thoroughbred Tramp 19. When Reuben Comes to Town 20. Prince of Pilsen, matinee and night, 21. Rose Agnew 23. New York Day by Day 24. Le Voyage en Suisse 25. The Two Schools 27. The Rathskellar 28. Kidnapped 28. Klaw Dramatic co. 2, 3 and 4-7. Man Trap 9. Mrs. Patrick Campbell 9, 10, 11. C. O. D. 16. The Silver Slipper 17. The Princess Chic 23. For Her Children's Sake 24. Vogel's Minstrels 14.

EVANSVILLE.—GRAND (C. J. Schulz, mgr.): Grace Hayward co. 9-14 pleased good houses, presenting Quincy Adams Sawyer, The Belle of Richmond, The Charity Ball, Dorian, Under Two Flags, and Rosalyn (by Mildred Bennett performance to Harry Scott 17 to S. R. O. (local). Courtney's Band 19, 20 cancelled. 8. R. O. (local). Courtney's Band 19, 20 cancelled. Way Down East 21. Salvation 24. Castle Square Opera co. 25. Foxy Grandpa March 1.—PROCTOR'S (C. J. Schulz, mgr.): Edmonton Burlesquers 16 pleased fair house. Malone's Minstrels 16 drew fairly well. Weary Willie Walker 22. A Trip to Switzerland March 1. Pickings from Puck 8.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, mgr.): Twin Verein (local) fair; house 11. Herbert Kelcey and Effie Shannon in Sherlock Holmes 12; good house; well pleased. Peck's Bad Boy 13, 14; good house. Hearts of Gold 16; pleasing; to good business. A Runaway Match 17. Le Voyage en Suisse 18. California 19, cancelled. Our New Minister 17 (return) to good business; excellent co. Ell Henry's Minstrels 24 failed to appear. The Prince of Pilsen 25. Byron Brothers 26. Vice Irvin in Miss Hobbs 27. The Rivals March 2. Ben Hur 3. The Strollers 4. Adelaide Thurston in Cousy Corners 12. Sporting Life 14.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): A Night in Bohemia 11, 12 (local) to S. R. O.; good performance. Weary Willie Walker 13; good business. The Dice of Death 17; poor business and performance. Way Down East 18. The Secret Dispatch 21. Wormwood 22. Tracy, the Outlaw 24.—ITEM: A pack of wolves carried by The Dice of Death co. out away after the performances, but were captured, after being at large for twelve hours.

RICHMOND.—GENNETT THEATRE (A. G. Murray, mgr.): Katzenjammer Kids 10 pleased good house. Mickey Finn 14; good business and performance. Lost River 16 pleased good business. Rose Coghlan 17. Henry Miller 19 cancelled. Hunting for Hawkins 21. The Rivals 23.—PHILLIPS' OPERA HOUSE (A. G. Murray, mgr.): Maloney's Wedding Day 9 pleased good business. Down Mobile 23. Town and Up 28.

KOKOMO.—SIPE THEATRE (C. H. Havens, mgr.): McCarthy's Mishaps 10; audience co. to good business. Our New Minister 14; excellent performance to capacity. New York Day by Day 17; fair co. and business. Her Lord and Master 18. Our New Minister 19 (return). Hearts of Gold 21. Kelley's Kids 22. Bolivar's Busy Day 28.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): A Hoosier Heart 8; good business. Sullivan's Orchestra 10 (benefit); ticket business. Our New Minister 13; attraction and business excellent. Tracy, the Bandit 14; good business. Our New Minister (return) 16. Wormwood 18. New York Day by Day 21.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): The Sign of the Cross 9, 10; good business pleased. Hagenbeck's Trained Animals 16-21.—AUDITORIUM (Harry G. Sommers, mgr.): Sally in Our Alley 11; small house. Hanlon's Superbs 20, 21. Mars 28.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, mgr.): A Hoosier Daisy 3; fair house; poor attraction. Robert B. Mantell in The Dagger and the Cross 6; excellent attraction; large house. Sporting Life 14; fair co.; good business. Commerans 20, 21 (local). Not Guilty 23. A Poor Relation March 3.

ANDERSON.—GRAND OPERA HOUSE (J. R. Dickson, mgr.): New York Day by Day 14 to good business. Sporting Life 15 pleased good house. York State Folks 16, 17; excellent satisfaction to large business. The Prince of Pilsen 18; good satisfaction to S. R. O.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): New York Day by Day 12; large and pleased audience. Brothers in New York 14; large house; performance good. Wormwood 16; poor house; performance fair. Monarch Minstrels 21.

COLUMBUS.—CRUMP'S THEATRE (E. F. Gottschalk, mgr.): Maloney's Wedding Day 13; large audience; first act good, second and third poor. Peck's Bad Boy 19. Knight and Decker's Minstrels 23. Sporting Life March 3.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (R. B. Wysor, mgr.): The New Minister 10; S. R. O. pleased. Herbert Kelcey and Effie Shannon in Sherlock Holmes 13 pleased fine house. Morrison's Faust 14; good attendance.

VALPARAISO.—MEMORIAL THEATRE (A. F. Heligman, mgr.): Sporting Life 13 failed to please good house. Our New Minister (return) 20. Shooting the Chutes March 2 cancelled. Katzenjammer Kids 12. Resurrection 14.

GREENSBURG.—THE GRAND (A. Gayert, mgr.) Maloney's Wedding 12; good house pleased. Wormwood 15; performance good; small house. Hackaid Square Stock co. 16-21 opened with fair performance and house. Hickman Brothers March 3.

MONTPELIER.—GRAND OPERA HOUSE (Charles L. Smith, mgr.): A Hoosier Daisy 6; good performance; S. R. O. Watson's Burlesquers 9; co. and business fair. Hearts of Gold 14; fair. New York Day by Day 18. A Thoroughbred Tramp 23.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): Wilbur Mack Comedy co. 9-14; successful week. Peck's Bad Boy 12 drew fair house. The First Regiment Band (local) 13; packed house. 'Way Down East 20.

BLOOMINGTON.—ARMORIAL THEATRE (W. M. Leahon, mgr.): Down and Up 12; good business. Down Mobile 17; large business. Hennepin Hearts 20.

HAMMOND.—HOHMAN'S OPERA HOUSE (Charles Hohman, mgr.): Not Guilty 22. A Turkish Town March 1.—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.): Otis Skinner in Lazarre March 4.

PERU.—WEBB OPERA HOUSE (Fred B. Webb, mgr.): Ell Henry 16; S. R. O. Eagles (local) 17; packed house. Le Voyage en Suisse 23. Pickings from Puck 28.

ROCKVILLE.—OPERA HOUSE (Theodore P. Gaebler, mgr.): Peck's Bad Boy 12; large house. Wormwood 20. The Secret Dispatch 24 cancelled. Hearts of Gold 25.

TIPTON.—KILYEA THEATRE (C. W. Maxwell mgr.): McCarthy's Mishaps 11; small audience. Hoosier Heart 12 failed to appear. New York Day by Day 19; pleased audience. Hearts of Gold 18.

WABASH.—HARTER'S OPERA HOUSE (E. M. Harter, mgr.): Bolivar's Busy Day 11; fine attraction; good house.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): A Ragged Hero 16-21 to full houses. Hazel Kirke 23. Shooting the Chutes March 4.

HUNTINGTON.—OPERA HOUSE (Ed Harter, mgr.): Ell Henry's Minstrels 18.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (L. E. Garnett, mgr.): Hunting for Hawkins 12; good performance and house. Olds Touched 17. The Missouri Girl 21. Mahara's Minstrels 23. Uncle Josh Spruceby March 6. Thelma 9.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (R. O. Ellsworth, mgr.): The Darkest Hour 11 to large business; star disappointing; supporting co. capable. The Irish Pawnbrokers 16. Paul Gilmore in The Tyranny of Tears 27.—ITEMS: The opera house recently destroyed at Rhoades, Iowa, will be rebuilt the coming season.—The Grimes Opera House, at Burlington, Iowa, is to be rebuilt.—The Odd Fellows at Reinbeck, Iowa, will build an opera house this summer.—Madison, Minn., has just dedicated a new opera house that was built in conjunction with a city hall. The structure cost $30,000.—The Elks of Des

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Present ROSS & FENTON.

Mahon have decided to build this Spring and work on their new club house will commence as soon as weather will permit.—Cowles & Co., which has been playing the West, has given up the ghost after several weeks' hard business. FRANK R. FOSTER.

CEDARVILLE.—NEW MARKET STREET THEATRE (Frank Seney, mgr.): Foxy Grandpa 10; excellent performance. Howard Kyle in Nathan Hale 12; fair business. Murdered Desk 13; fair business. The Policeman's Daughter 19 cancelled. The Princess Chic 24. The Bandit King 26. Rudolph and Adolph 28.——GRAND OPERA HOUSE (Lloyd T. Dorsey, mgr.): A Devil's Lane (return) 11; fair business. Reaping the Harvest 23. California (return) 20, 21.

AUSTIN J. MUMMERT.

DUBUQUE.—GRAND OPERA HOUSE (William T. Smith, mgr.): The Strollers 10 pleased capacity. Captain Jinks 11; fair house. The Power Behind the Throne 12; good house and performance. David Warfield 17. A Modern Woodman 19. King Dodo 20. Open Arms 21. Sally in Our Alley 23. David Harum 24. Way Down 25. Frank Daniels March 6. Are You a Mason ?. The Finns 11-14.——CASINO: The Confederate Spy (local) 15 filled the house.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Lieutenant Hobson 13; good house. Thomas McClary in The Man With the Hoe 19.——COATES OPERA HOUSE (Frank W. Coates, mgr.): Julius Caesar (local) 18.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Railroad Jack 12 to fair house. Barbara Friechtie 13; excellent production to good business. Peck's Bad Boy 14 to fair business. The Darkest Hour 15; large and pleased audience. Ellery's Royal Italian Band 16, 17 and Tuesday matinee to enthusiastic audiences. A Royal Slave 21. The Power Behind the Throne 23. The Telephone Girl 27.——ITEM: The Christian, Maurice Evans, manager, came here 11 expecting to fill engagement that evening, but owing to some misunderstanding in dates were not billed so ex. gave no performance, but remained in the city.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): A Royal Slave 12; slim audience, but all play and co. deserved. Howard Kyle in Nathan Hale 13; fair house; excellent performance. The Strollers 16 pleased large audience. Pickings from Puck 17; small house; mediocre performance. Foxy Grandpa 18 to good business well pleased. The Princess Chic 19. At Cozy Corners 21. Rudolph and Adolph 23. Sally in Our Alley 23. Peck's Bad Boy March 2. Paul Gilmore 3. Hunting for Hawkins 4.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Deadwood Dick 11; fair house. Katherine Willard in The Power Behind the Throne 12 (return); good satisfaction to well filled house. Adelaide Thurston in At Cozy Corners 13; delightful entertainment. Howard Kyle 14; two performances Nathan Hale and Laughter and Lies to well pleased audiences. Just Struck Town 15; good house. Caste 19. The Auctioneer 20. Gideon's Minstrels 21. Rose Coghlan 22. The Princess Chic 24. Yon Yonson 25. King Dodo 26. The Christian 28.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Adrian Nervius 9 to large audience. Hickman-Bessey co. in The Diamond Mystery 10; packed house. Shore Acres 11; large business. Barbara Friechtie 12 pleased good house. Edwin R. Weeks co. 13; large audience. Karl Gardner 14; good business. Anna Eva Fay 16-21.——ITEM: At the close of the play Tuesday evening Guy Hickman, of Hickman-Bessey co., and Grace McClean, of Chadron, Neb., were married by Mayor Caldwell upon the stage at the Grand. Mrs. Hickman will join the co.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): At Cozy Corners 12; good house pleased. The Strollers 13; packed house; satisfactory performance. A Royal Slave 14; good house and performance. Pickings from Puck 15; fair entertainment; good house. Foxy Grandpa 17. The Bandit King 19. The Princess Chic 21.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Jule Walters 9 in Just Struck Town; good business and performance. Adelaide Thurston 14 in At Cozy Corners; large and appreciative audience. Foxy Grandpa 16 to S. R. O.; good co. The Power Behind the Throne 18. The Princess Chic 22. The Christian 23.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, mgr.): The Irish Pawnbrokers 11; large business; good attraction. Beggar Prince Opera co. in Olivette 16; good business well pleased. Railroad Jack 18. Ringer's Comedians 25-28. A Royal Slave March 4. Peck's Bad Boy 14. All a Mistake 18. The Moonshiner's Daughter 23.

MARSHALLTOWN.—ODEON THEATRE (Bushy Brothers, mgrs.): Carl Gardiner in The Darkest Hour 9 fair attraction; good house. The Strollers 12; very good performance; fair business. Foxy Grandpa 13; good attraction to large business. The Irish Pawnbrokers 16 (return). The Power Behind the Throne (return) 19. The Christian 21.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Katherine Willard in The Power Behind the Throne 9 to fair business. A Millionaire Tramp 10; good business. Howard Kyle in Nathan Hale 11 delighted fair audience. A Royal Slave 13; light business. The Princess Chic 17. Pickings from Puck 18. The Strollers 20.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Casey's Troubles 14 pleased light house. Warner Comedy co. 16-18 opened in What Happened to Smith; large audience; well pleased. Are You a Mason 20 canceled. Peck's Bad Boy 28.

FORT DODGE.—MIDLAND THEATRE (Beth Meservey, mgr.): The Darkest Hour 12 pleased good audience. The Prisoner of Zenda 16; fair house.——ARMORY HALL (Al. Calwell, mgr.): Carl Quist's Military Band in concert 19.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Christian 17. A Royal Slave 19. The Irish Pawnbrokers 20. The Boy Tramp 21. Casey's Troubles 27. Are You a Mason March 5. Mrs. Bruno 14.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): The Prisoner of Zenda 19. The Moonshiner's Daughter 20. Beggar Prince Opera co. March 13.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, mgr.): Railroad Jack 9; crowded house; performance below average. The Christian 13; deserving large audience. Devil's Lane 17. Peck's Bad Boy 21.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): The Prisoner of Zenda 12 (return); fine performance. The Moonshiner's Daughter 20. Angler Comedians March 2-7.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): The Darkest Hour 13; good house pleased. The Prisoner of Zenda 17 canceled. A Royal Slave 24. A Devil's Lane (return) March 2.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): A Poor Relation 12 deserved better patronage. Shore Acres 19.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): A Breezy Time 13; S. R. O. Casey's Troubles 21.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Roy Crawford, mgr.): The Convict's Daughter 8, 9 to good houses; co. and attraction fair.——GRAND OPERA HOUSE (Crawford and Kane, mgrs.): The Suburban 10 to S. R. O.; excellent attraction; receipts about $1,000. California 14; fair house; co. very good. Tracy the Outlaw 16. Lillian Mortimer co. 16-21. Paul Gilmore 17. Walker Whiteside 19. Barlow's Minstrels 20. Jefferson De Angelis co. 21. Hunting for Hawkins 23. RAYMOND J. LYDDANE.

PARSONS.—EDWARDS OPERA HOUSE (W. T. Neligh, mgr.): The Resurrection 9; very strong play; well rendered; fair house. Hoyt Stock co. in The Heart of Virginia; excellent satisfaction to crowded house. Mozart Symphony Club 14 entertained good audience. Hunting for Hawkins 16. A Wise Woman 18. Flanagan's Ball 20. Brown's in Town 21. Thelma 24. A Little Outcast 27.——ITEMS: Harry C. Morehead, of this city, is now manager of the Hoyt Stock co.—Glen Hunt has joined the Hoyt Stock co. for balance of season for leading comedy.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Robert Downing produced In Arkansaw 9 for the first time to fair house. Paul Gilmore in The Tyranny of Tears 14 (Elks' benefit); S. R. O. Castleman-Otis Concert co. 17. Other People's Money 21. Decker-Veronee co. 23-28.——TOLER AUDITORIUM (E. G. Toler, mgr.): Vessie Farrell co. 9-13 presented The Galley Slave, Carmen, Sapho, and Camille to good business. A Wise Woman 14; fair attendance. When Knighthood Was in Flower 21. Mrs. Bruno 27.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): Resurrection 10; poor attendance; pleased. Tracy the Outlaw 12; S. R. O.; pleased. Milton's Comedians 13, 14 pleased well filled houses. Ladelle's Faust 16. A Wise Woman 17. Hunting for Hawkins 18. Robert Downing 20. Flanigan's Ball 21. Beggar Prince Opera co. 23. Pennsylvania 24. Mrs. Bruno 25. Thelma 26. Stage Hands 27. A Little Outcast 28.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Andrew Robson in Richard Carvel 9 to largest house of season; owing to the sickness of Mr. Robson he was unable to appear, but Mr. Herndon played Richard very creditably. Richard's and Pringle's Minstrels 12 to tophevy house. A Wise Woman 13 to good business; co. good. A Little Outcast 19.

INDEPENDENCE.—AUDITORIUM (B. Blosser, mgr.): Milton's Comedians 10; good performance; large business. Mozart Symphony Club 13 pleased small house. The Beggar Prince Comedy co.; good performance and business. A Little Outcast 20. Other People's Money 12. 81 Flunkard 18. A Devil's Lane (return) 24. Stanford Dodge 28.

WAMEGO.—COLUMBIAN THEATRE (Rogers Brothers, mgrs.): Thelma 8 pleased good business. Other People's Money 14; best company of season; good business. The Resurrection 17. A Wise Woman 23. Flanigan's Ball March 9.——OPERA HOUSE (L. B. Parsons, mgr.): Dark.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Are You a Mason 11; fair business; performance pleasing. The Princess Chic 15; excellent to good business. 81 Flunkard 17; tophevy house; performance good. Tracy, the Outlaw 16; large crowd pleased.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Lillian Mortimer co. 9-14 in The Princess of Patches, The Gambler's Sweetheart, Wormwood, In the Castle of the King, The Curse of Paris, The Mysterious Gypsy Girl, Little Cinderella and In the Shadow of the Gallows; good business well pleased.

M'PHERSON.—OPERA HOUSE (S. W. Lindsay, mgr.): Rip Van Winkle 8; excellent performance to small house. Thelma 13; good audience pleased. The Telephone Girl 17. Other People's Money 19. The Decoster 24. Sanford Dodge 27.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Resurrection 11; small house; good performance. Mason and Mason 13 pleased good house in Rudolph and Adolph. A Little Outcast 20. Pennsylvania 23. Walker Whiteside March 4.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): The Tyranny of Tears 16; fine performance to full house. Walker Whiteside in The Merchant of Venice 20. Mrs. Bruno in Unorna 23.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Are You a Mason 9; fine co.; fair business. Harry Tracy, the Outlaw 14 to poor house. Paul Gilmore 16. Walker Whiteside 21.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Robert L. Downing 11 played in Arkansaw to fair house; performance good. Beggar Prince Opera co. 14 to fair business.

KENTUCKY.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, mgr.): The Four Cohans 9; S. R. O. (advanced prices); excellent co. Jeffries-Fitzsimmons 10; poor audience; poor exhibitions. Mr. Jolly of Joliet 13; fair audience and performance. Creatore's Band 17 canceled. 'Way Down East 23 canceled. Haverly's Minstrels March 3. Foxy Quiller 6. Le Voyage en Suisse 13. Janice Meredith 20. Florodora 23.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): The Missouri Girl 10; good house and performance. When We Were Twenty-one 12; performance very good; good house. Old Arkansaw 16; fair house; performance good. Creatore's Band 18 canceled. Jerush (local) 19. Two Married Men 21. The Game Keeper 27. Cozy Corners 28. Pelham Stock co. 23-27. The Strollers March 2. Thelma 6.

MOUNT STERLING.—GRAND OPERA HOUSE (N. A. Wilkerson, mgr.): Hi Henry's Minstrels 7 pleased large audience. Jeffries and Fitzsimmons 12; small audience. McCarthy's Mishaps 17. 'Way Down East 23. The Fast Mail March 4. The Little Church Around the Corner 7. Barlow and Wilson's Minstrels 9. Black Patti Troubadours 16.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): When We Were Twenty-one 10 pleased fair business. Mr. Jolly of Joliet 11; fair business; performance disappointing. David Harum 12; fair business; merited capacity. Mrs. Bruno 18. Andrew Robson in Richard Carvel 21. Grace Hayward co. 23-28. Adelaide Thurston March 2. Eleanor Robson 3.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): The Second Mrs. Tanqueray 10; good performance; fair house. Hi Henry's Minstrels 11 pleased large audience. When We Were Twenty-one 14; excellently played to good house. Haymaker's Minstrels (local) 20. Winchester 18. 'Way Down East 23.

ASHLAND.—THEATRE (Bryan and Martin, mgrs.): The Minister's Son 10; good business; performance excellent. Chicago Stock co. 16-21 opened in The Prince of Tramps to S. R. O. audience; pleased. A Merry Chase 28. Bryan Stock co. March 4.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, mgr.): Ferguson and Mack 16; small house; co. fair. Weary Willie Walker 25. The Prince of Pilsen March 5.

RICHMOND.—GRAND OPERA HOUSE (B. Jouett, sec.): Herald Square Stock co. 9-14; fair houses and co.——NEW OPERA HOUSE (D. C. and E. S. Wiggins, mgrs.): Dark.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Vendome Stock co. presented Taming of the Shrew 12 to large audience. Vendome Stock co. 19.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Thelma 11; fair house and co. The Show Girl 12; good house; fair performance. A Wise Member 14; fair house and attraction. Hans Hanson 15; small house; poor attraction. Richard Carvel 16; large house; excellent performance. Happy Hooligan 22. Katherine Kidder 23. Scott Dramatic co. 24-28.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): Romeo and Juliet 18.——ITEM: Ed H. Robinson, general representative of the Robinson Amusement Co., was in the city several days last week, and concluded arrangements with the Opelousas Carnival Association for a week's engagement of his co., beginning 22.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Murray, mgr.): Peck's Bad Boy 10; fair audience; performance satisfactory. Haverly's Minstrels 14; small attendance; performance not up to standard. At Valley Forge 22. The Show Girl 26.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, mgr.): Haverly's Minstrels 12 to S. R. O.; excellent satisfaction. Eugene Cowles Concert co. 19. Romeo and Juliet 21.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Season closed with Hans Hanson 12 to S. R. O.; co. excellent. Hickory Farm (local) 15; S. R. O. pleased.

MONROE.—OPERA HOUSE (I. Sugar, mgr.): A Wise Member 12; poor business; very poor performance. Katharine Kidder March 3.

MAINE.

LEWISTON.—MUSIC HALL (Charles Horbury, mgr.): Corse Payton Stock co. 9-14 to good houses. Plays: Held by the Enemy, Dangers of a Great City, Only a Farmer's Daughter, An American Girl, A Guilty Wife and Little Lord Fauntleroy. Walter E. Perkins in Jerome 18. Quinlan and Wall's Minstrels 23. Campbell Stratton co. March 2-7.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Harcourt Comedy co. 16-21 to good business. Plays: A Rough Rider, A Gunner's Mate, The Stowaway, The Indian, Soldier of France, New York After Dark, A Plain American, Don Caesar de Bazan, and Siberia. Walter Perkins in Jerome 23. Local Minstrels 24.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): The Show Girl 16 to S. R. O.; co. good. Denman Thompson 20, 21. Walter Perkins in Jerome 24, 25. Nell Burgess 26. The Burgomaster March 2.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Denman Thompson in The Old Homestead 16, 17 to capacity. Campbell Stratton co. 23-28. The County Fair March 2. Quinlan and Wall's Minstrels 4. Foxy Grandpa 7.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Meilinger Brothers, mgrs.): E. V. Phelan Stock co. 9-14 closed to large business with A Bachelor's Honeymoon, Called Back, Parson Jim, The Power of the Cross, A Southern Romance, and The Paymaster; pleasing co. The Fast Mail 16; poor performance; good business. The Prisoner of Zenda 17 pleased small audience. Gus Sun's Minstrels 18; two performances to fair business. The Western Girl 19. Mr. Jolly of Joliet 21. Under Southern Skies 23. The Holden Comedy co. 24-28. Tracy, the Bandit 25. A Texas Steer March 2. Shore Acres 5. A Bunch of Keys 7.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, mgr.): What Happened to Jones (return) 14 to fair business. Beyond Pardon 17; excellent performance; deserving better patronage. The Prisoner of Zenda 20. Sun's Minstrels 23.——ITEM: Mrs. Bishop, of What Happened to Jones co., was taken ill Sunday and removed to Johns Hopkins Hospital, Baltimore, for treatment.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): The Fast Mail 13; fair audience. The Prisoner of Zenda 18. Francesca da Rimini 24.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): May Fiske co. 9-14; good business. Plays: A Soldier's Sweetheart, Nell Gwynne, The Power of the Cross, Little Miss Thompson, The Charity Girl, A Daughter's Sacrifice, The Little Magnet, Under Two Flags and The Gold King. Algonquin Club (local) 16-18, success of season. In The Potentate, by Mrs. Annie Andros-Hawley. W. C. Clark, W. A. Bullivant, George E. Hull, and Frank W. Gurney deserve mention. Harcourt Comedy co. 23-28. The Climbers March 3. Saved from the Sea 6. King Dodo 9. W. H. Crane 12.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): Katherine Rober 9-14; fair business. A Modern Magdalen 16; small audience; co. very strong. Nell Burgess and The County Fair 17; worst blizzard of season; small results. The Club Friend, by Catholic Club, 18, under the name of The Power of Friendship, before a large audience. Hungarian Band 19. Asbury Stock co. 21. The Climbers 23. Denman Thompson 24. The Mocking Bird 27.——BIJOU (Henry Myers, mgr.): The Gates of Justice 12-14; fair business. The Little Church Around the Corner 16-18; big, fair audiences. James Boys in Missouri 19-21. An American Gentleman 23-25. The Road to Ruin 26-28.

FITCHBURG.—ACADEMY OF MUSIC (James A. Sayer, mgr.): Clara Turner co. 9-14; record breaking business. Plays last part of week: The Fay Train, Nell Gwynne, Dolly Varden, and Mary Jane's Burglar. The Power of the Cross 16, 17; fair business; poor performances. Saved from the Sea 19. The Burglar 21. Corner Stock co. 23-28. Mildred Holland March 2.——CASINO THEATRE (Maurice Callahan, mgr.): Florence Burns co. 14; good business. Father Mathew Minstrels (local) 16; large house. Morrison Comedy co. 23-28.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, mgr.): The Burglar 23. Ethel Barrymore in The Country Mouse 24. Mildred Holland in The Lily and the Prince March 3 (return).——EMPIRE THEATRE (James P. Sullivan, mgr.): Klark-Urban Stock co. 16-21. Plays: The Plunger, The Silent Partner, Arrow the Desert, A True Kentuckian, Turn of the Tide, A Soldier's Honor, The Circus Girl, Rip Van Winkle, and Shadows of New York. Himmelein's Comedy co. 19-22. THOMAS J. HAGGARTY.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Howe's Moving Pictures 14; large attendance. Hearts Adrift 19; small audience. Hearts of Oak 21. Alma Chester co. canceled 23-28.——THE EMPIRE (T. F. Murray, mgr.): Uncle Josh Spruceby 12-14; satisfactory business. Saved from the Sea 16-18; fair attendance. At Valley Forge 19-21 opened to large audience. Nevada 23-25. Lost in the Desert 26-28.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): Daniel Ryan co. 9-14; most profitable repertoire engagement of season. Hearts of Oak 16; enthusiastic reception. Ethel Barrymore 18, with a uniformly excellent co., presented Carrots and A Country Mouse to a profitable house. The Show Girl 20. Williams' College Dramatics 23. Mary Mannering 27.

LOWELL.—OPERA HOUSE (Fay Brothers and Howard, mgrs.): Fenberg Stock co. 16-21 to large houses. Plays: Wife for Wife, The Octoroon, Splinter, the California Waif, The Black Flag, A Princess of Patches, Jessie James, Tracey the Outlaw and Money Mad.——ACADEMY OF MUSIC (C. F. Dempsey, mgr.): Muldoon's Picnic 16-18; fair houses. A Hot Old Time 19-21.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Katherine Rober 16-21; performance and attendance satisfactory. Plays: Doctor Bill, Sapho, Rozina's Claim, A Lady of Quality, Katheleen Mavourneen, In Dixie's Land, A Dashing Widow, and Madame Sans Gene. Fenberg Stock co. 23-28.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Alma Chester 12-14; fair business. Plays: A Mexican Romance, From Scotland Yard, La Belle Russe, A Wife's Temptation, May Blossom and Buried Diamonds. The County Fair 21.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): Tracy the Outlaw 12; large gallery business pleased. Al. W. Martin's U. T. C. 17; good house; fair production. The Parish Priest 19 (return).

GRANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Maro 8; large and appreciative audience. Howe's Moving Pictures 7 to S. R. O.

MILFORD.—MUSIC HALL (H. E. Morgan, mgr.): Al. Martin's U. T. C. 14 to large business.

MICHIGAN.

GRAND RAPIDS.—NEW POWERS (J. M. Wood, mgr.): Powers Stock co. put on The Nominee 10-13; comedy was well interpreted by the co. Hallett Thompson's Jack Medford was an exceptionally clever piece of work. Mable Montgomery was charming as Mable Medford. Stock co. gave Nancy and Co. 16; first presentation of the play in this city and was well played. Lulu Glaser 11, 12 played to about $2,200 and pleased. Richard Golden in Foxy Quiller 14; satisfactory business. Florodora 19.——THE GRAND (O. Stair, mgr.): The Cattle King 13-14; usual large business. Bolivar's Busy Day 15-18 pleased. Tracy the Bandit 19-21.——ITEMS: Manager Wood will hereafter open Powers Theatre Sundays for afternoon and evening performances. The theatre will hereafter be open every night, the stock co. appearing on all evenings when regular road attractions are not booked. In a short time the management will inaugurate a plan of giving three nights a week to the stock co. and four nights to vaudeville. On nights when house is engaged for vaudeville or road attractions, the stock co. will play in some of the principal cities of Michigan.—There is a prospect of a new theatre for Grand Rapids, to be devoted to vaudeville, but the plans have not as yet taken definite shape.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): The Liberty Belles 9 to fair house. York State Folks 10; fair house; good performance. Robert B. Mantell 11 pleased large audience. Lulu Glaser in Dolly Varden 14; largest house of season; excellent performance. Richard Golden in Foxy Quiller; fair house; good attraction. Florodora 20. Lewis Morrison's Faust 21.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Marks Brothers 9-14 in The Night Before New Year's, Among the Brigands, The Slaves of Russia, A Soldier of France, Under Two Flags, The Irish Emigrant, and The Prodigal Son to capacity. Foxy Quiller 17. The Gay Lord Quex 20. Florodora 27.

MUSKEGON.—THE GRAND (Ray N. McGrath, mgr.): Foxy Quiller 13; good business. Myrtle-Harder co. 15-21 in A Nutmeg Match, Ups and Downs of Life, A Naval Cadet, Kidnapped, Mysterious Bank Robbery and The Unknown; opened to S. R. O. Field's Minstrels 22. Kennedy Players March 1-8.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): York State Folks 12; fair business; well received. Lulu Glaser in Dolly Varden 13; fine satisfaction (receipts $1,018). Superba 16, 17; large houses. Elks' Minstrels (local) 19, 20. When Reuben Comes to Town 21.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Great Victor Show 12 canceled. Powers Theatre Stock co. 14 pleased fair house in The Nominee. Robinson Crusoe 22 canceled. Morrison's Faust 26. Down by the Sea March 12. Tracy the Bandit 14.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, mgr.): Bolivar's Busy Day 14; topheavy house pleased. Florodora 18 delighted fine audience. Human Hearts 21. Al. G. Field's Minstrels 24. James K. Hackett March 3.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Hunt Stock co. 9-14; crowded houses nightly. Medley of Nations (local) 18. Human Hearts 19. Uncle Josh Spruceby March 4. Heart of Gold 6.

BATTLE CREEK.—POST THEATRE (E. B. Smith, mgr.): Robert B. Mantell in The Dagger and the Cross 12 pleased good house. York State Folks 13 pleased fair house. The Bandit King 16; fair house. Florodora 17 pleased good house.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): The Liberty Belles 13 to good house (receipts $437.50). The Midnight Express failed to appear. The Counterfeiters 24. Hearts of Oak March 3. For Her Children's Sake 6.

MENOMINEE.—NEW THEATRE (Charles T. Greene, mgr.): Royer Brothers in Next Door 18. Minstrels (local) 23. Swedish Ladies' Quartette 24. The Silver Dagger 26. A Base Hit March 2. Down by the Sea 4.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): Morrison's Faust 27.——CITY OPERA HOUSE (William Murrell, mgr.): Dark.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): King Dodo 10 pleased large audience. The Wrong Mr. Wright 21. Across the Desert 28.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): The Great Victor Show 21. The Silver Dagger 25. Midnight in New York March 12. The Man in the Iron Mask 21.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elsler, mgr.): Glick Stock co. 9-14; excellent satisfaction; S. R. O. last half of week. The Midnight Express 18 canceled. Human Hearts 21.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Robert Mantell in The Dagger and the Cross 13 to good business. The Midnight Express 16 failed to appear. Florodora 23. Not Guilty 27.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, mgr.): A Trip to the Moon 14 failed to appear. Robinson Crusoe 19 canceled. Morrison's Faust 25.

BAY CITY.—ARMORY THEATRE (W. J. Daunt, mgr.): Robert B. Mantell 12 to appreciative audience. York State Folks 16; large and well pleased house. Lewis Morrison's Faust 25.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): The Great Victor Show 10 failed to appear. Peet Brothers 18. Elks' Minstrels 25.

FLINT.—STONE'S OPERA HOUSE (Albert Pegg, mgr.): Kennedy Players 9-14 pleased good houses. Foxy Quiller 18. Florodora 21.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): King Dodo 11 to capacity; good co.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Walker Whiteside 10 in The Merchant of Venice to good house; good performance. John Griffith in Macbeth 13; fair house and performance. The Moonshiner's Daughter 19. Our New Minister 20. Our New Minister March 10 (return).

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): A Poor Relation 13 to large business; best of performance. North Brothers 16-21. Plays: Nature's Nobleman, Dora, East Lynne, and The Tie That Binds; first night's performance opened to S. R. O.; fine performance.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Ole Theobald Concert 10; poorly attended. The Two Orphans 11; fair house pleased. Down by the Sea 20. Frank Daniels in Miss Simplicity 21.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Andrews Opera co. 13, 14 in A Wedding Day and Martha; fair house pleased. John Griffith in Macbeth 18. Robert J. Burdette 20.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Shore Acres 16 opened to packed house; fine performance. The Twin City Quartette 24.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): The Wrong Mr. Wright 14; small house. Kate Claxton 17.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Captain Jinks 11; large and very enthusiastic house. A Poor Relation 23. Otis Skinner March 2.

ALBERT LEA.—BROADWAY THEATRE (F. F. Gage, mgr.): Shore Acres 17. Chase Lister co. 23-28.

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MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, mgrs.): The Eleventh Hour Jan. 23 to good houses. Creatore 28 to small but appreciative house. Flanigan's Ball 3 to fair houses. Peck's Bad Boy 6; poor performance to good houses. David Harum 7 to well pleased houses. Gertrude Coghlan 9 to large house; star made big hit; support not in keeping with star and production. Single Shoot Regiment 12 to capacity (local benefit). Kathryn Kidder 14. Hans Hanson 18. The Four Cohans 20. Richard Carvel 28.

JACKSON.—THE CENTURY (F. T. Belford, mgr.): David Harum 9 pleased fair audience. Primrose and Dockstader's Minstrels 10; large house. Gertrude Coghlan in Alice of Old Vincennes 13 to good house. Kathryn Kidder 19 in An Eye for an Eye pleased good business. Combling Vaudevillers 14; poor co. to small house. James O'Neill 17. The Four Cohans 19. Hans Hanson 21. Surrentino's Bands Rossa 28.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, mgr.): Gertrude Coghlin 10; good business. Primrose and Dockstader's Minstrels 11; full houses. Katherine Kidder 12; large audience, Romeo and Juliet 14; light business. James O'Neill 16. Four Cohans 18. Hans Hanson 20. Perucchi-Beldini co. 23-25. Andrew Robson 26. The Bostonians 28.

CLARKSDALE.—NEW CLARKSDALE THEATRE (W. A. Crawley, mgr.): Kathryne Kidder 9; large house; excellent performance. Flanigan's Ball 11; crowded house pleased. Ritchie co. 16; good business pleased. Black Patti Troubadours 21. Andrew Robson in Richard Carvel 25. Old Arkansaw March 2.

COLUMBUS.—OPERA HOUSE (T. J. Locke and W. Jones, mgrs.): Gagnon-Pollock Stock co. 9-11 in On the Verge of Ruin, Down on the Farm and Harry Tracy; fair performances and houses.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): The Suburban 18 to good house. Are You a Mason 19 to large house; well received. Barbara Friechtie 14 filled the house; good co. The Princess Chic 16. Ellery's Royal Italian Band 18. The Tyranny of Tears 19. Jefferson De Angelis 21. San Toy 22. When Knighthood Was in Flower 26.——LYCEUM THEATRE (C. U. Philley, mgr.): Carpenter's For Her Sake 8, 9 drew large crowds. King of Detectives 10, 11 to large business. 81 Flunkard 13, 14; good business. Deadwood Dick 15, 16 to packed houses. Barlow's Minstrels 17, 18. Tracy, the Outlaw 20, 21.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Reno Novelty co. 13; fair business and performance. Mason and Mason 14; good house pleased. Hunting for Hawkins 15; fair house. Hebner Comedy co. 16-18 opened with Two Rich to Marry; good house; co. only fair. Jefferson De Angelis in The Emerald Isle 19. The Beggar Prince Opera co. 21. Flanigan's Ball 22. A Little Outcast 23. James Boys in Missouri 25. Thelma 27. Missouri Girl 28.

MACON.—BLEEY THEATRE (H. R. Logan, mgr.): A Royal Slave 7; good performance and house. A Millionaire Tramp 13; fair performance and house. The Denver Express 14; good performance; poor house. For Her Sake 17; fair house; well pleased. Tracy, the Outlaw 20. 81 Flunkard 21. Warner Comedy co. 26-28. The Game Keeper March 11. The Great Banker 16, 17.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): 81 Flunkard 10; poor house; fair co. A Ragged Hero 11; good co.; poor business. A Millionaire Tramp 14; good co.; fair house. Who, What, When Minstrels 17; good performance. Are You a Mason 20. Robert Downing 24. The Game Keeper March 14.

NEVADA.—MOORE'S NEW THEATRE (E. H. Stettmund, mgr.): Who, What, When Minstrels 10; full house. Benedict's Resurrection 12 pleased fair audience. Reno Novelty co. 17. Flanigan's Ball 18. Hunting for Hawkins 20. Thelma 23. A Little Outcast 25. 81 Flunkard March 5. Juvenile Vaudeville co. 13, 14.

SPRINGFIELD.—BALDWIN OPERA HOUSE (Brooks and Houston, mgrs.): Mr. Jolly of Joliet 9 pleased full house. Adolph and Rudolph 12; performance good; fair house. Brown's in Town 14; house fair. Black Patti's Troubadours 17. Jefferson De Angelis 18. A Millionaire Tramp 19. Pennsylvania 21.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Carpenter's For Her Sake 4; splendid co.; poor business. California 9; good co. to fair house. Barl

Sen 11; good and well pleased audiences. Ten Nights in a Bar Room 12 to poor business.

HELENA.—THEATRE (F. W. Agate, mgr.): The Heart of Maryland 18 pleased good house. Frank Daniels in Miss Simplicity 24 to S. R. O. Charles B. Hanford 25; excellent co.

GLEE HIVE.—OPERA HOUSE (J. R. Wilkinson, mgr.): Down by the Sea 12; good business; satisfactory performance.

NEBRASKA.

LINCOLN.—THE OLIVER (Sehrung and Crawford, mgrs.): The Christian 10; crowded house. The Convict's Daughter 13, 14; good houses. Walker Whiteside 17, 18. Paul Gilmore 21. The Prisoner of Zenda 23. A Royal Slave 27, 28. The Power Behind the Throne March 2. Lovers' Lane 4. Rose Coghlan 5.——THE AUDITORIUM: Ellery's Royal Italian Band 13, 14, to good audiences.

FAIRBURY.—NEW OPERA HOUSE (Houghton and Gregory, mgrs.): Keeping the Harvest 21; good performance to fair business. Gormley 12 failed to appear. Sanford Dodge in The Gladiator 13. Rip Van Winkle March 2.——STEELE'S OPERA HOUSE (J. C. McClay, mgr.): Dark.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Fiddle-Dee-Dee 9 cancelled. A Gambler's Daughter March 2. The Girl and the Judge 5.

HOLDREGE.—OPERA HOUSE (Horton Johnson, mgr.): Sanford Dodge 13, 14, in The Gladiator and The Ringing of the Chimes; satisfactory performances to fair house.

WAKEFIELD.—THE AUDITORIUM (William Harrison, mgr.): The Prisoner of Zenda 24. Carpenter's For Her Sake March 7.

TREMONT.—LOYE'S THEATRE (Fern Loye, mgr.): Peck's Bad Boy 11; fair business and attraction. The Prisoner of Zenda 28.

NEVADA.

VIRGINIA.—PIPER'S OPERA HOUSE (Sol Piper, mgr.): Fremont and Lyon's Commercial Men's Minstrels 8; band concert in the afternoon and minstrel performance at night to large houses; performances good. A Devil's Auction 17.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): The Show Girl 13 to S. R. O.; good satisfaction. Neill Burgess in The County Fair 20. Quinlan and Wall's Minstrels 23.——PARK THEATRE (John Stiles, mgr.): Campbell Stratton published week 9-14 to capacity houses. A Hot Old Time 12-18 to S. R. O. The Limited Mail 19-21. Why Women Sin 23-25. Treasure Island 26-28.

DOVER.—CITY OPERA HOUSE (Charles S. Kimball, mgr.): Quinlan and Wall's Minstrels 24. W. H. Crane March 3. The Burgomaster 5. The Climbers 9.

CLAREMONT.—OPERA HOUSE: Dark.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Sherrick, mgr.): Cecse Payton Comedy co. (first week) to very good business. Plays for week: Wealth and Poverty, Northern Lights, Jim the Penman, Ramsdale, The Wall Street Merchant, Two Orphans. Next: Lyons' A Dangerous Woman, Guilty Without Crime, Hazel Kirke, The Octoroon, and The Face That Kills. When the Bell Tolls 24. Mrs. Le Moyne 25. Over Niagara Falls 26. One Night in June 27. Louis Harrison 28. Stewart Robson March 2. A Child of the Street 4. Joe Welch 5, 6. Sky Sage Alley 7. Lewis Morrison 9. Gertrude Coghlan 11. Primrose and Dockstader's Minstrels 12.

BRIDGETON.—CRITERION THEATRE (Eli B. Moore, mgr.): A Gambler's Daughter 14; very good house; good performance. An American Gentleman 16; poor house; fair performance. Keller 19. The Real Widow Brown 21. A Jolly American Tramp 23. El Fortino 26. Over Niagara Falls 28. Lewis Bigger March 2. Morrison's Faust 10. Gorton's Minstrels 14. A Texas Steer 18. A Trip to the Jungles 19. A Bunch of Keys 24. Way Down East 30.——ITEM: Maurice Kirk, formerly first violin at the Garrett Theatre, Philadelphia, Pa., has taken charge of the orchestra at the Criterion for the season.

ELIZABETH.—JACOBS (George W. Jacobs, mgr.): Two Sisters (return) 12; good returns. The Brownies in Fairyland 12, 14 to large business. Broadway Burlesquers 14 to large house. Ellis' Annual Minstrels 16; house packed; pleased. Hopkins' Star Specialty co. 17, 18; small house. The Road to Ruin 19. Side Tracked 20. J. H. Stoddard in Rosedale 24. Gypsy Jack 27, 28. Alma Chester co. March 2-7.——ITEM: Manager Jacobs engaged the Hopkins' Transoceanic Burlesquers 19 and opened the house free to the public. Mr. Jacobs did this in order to satisfy the people who were disappointed in the Broadway Burlesquers.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Arcy, mgr.): An American Gentleman 17 to good business. Rose Kendall in The Vinegar Buyer 23. Louis Bigger 27. One Night in June 28. Mrs. Le Moyne in Among Those Present March 2. Porter J. White in Francesca Da Rimini 5. Rose Lorne 6. Morris Cronin in Hoodman Whitby Girls 7. (local).——YOUNG'S PIER MUSIC HALL (Harry D'Arcy, mgr.): Vaudeville 16-28, consisting of McDevitt and Kelly, May Welch, Hughes and Hodgdon, Loletta, Dan and Dolly Mann, Four Mad Caps, Rice' Minstrels (local) 21-28.

ASBURY PARK.—OPERA HOUSE (J. K. Morton, mgr.): Side Tracked 13 to $210.20; specialties pleased. The Real Widow Brown 23. Laura Bigger Vaudeville co. 26. Home talent March 4. Primrose and Dockstader's Minstrels 12.——EDUCATIONAL HALL (W. H. Morris, mgr.): An American Gentleman 19; business and co. fair. A Royal Slave 28.——ITEM: Joseph and William Jefferson in The Rivals and Aiden Benedict's Resurrection are booked for April.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Side Tracked 12; fair audience. Charles E. Chanlis Stock co. 16-21 (return) opened good. Plays: A Soldier of the Legion, The Fatal Card, Pawnbroker, A Man of Mystery, The Runaway Ball, The Queen of Frio, Only a Private, In the Soldier's Web, Lights of Gotham 23. Over Niagara Falls 27.

PATERSON.—OPERA HOUSE (John J. Gottlieb, mgr.): Ryan Dramatic co. 16-21 in A Royal Love. An Enemy to the King, Monte Cristo, Three Musketeers, Virginius, O'Brien, the Contractor, Fervino, A Midnight Marriage, Ingomar, Circus Girl, and Nip Lily for Hers pleased good audiences. A Little Outcast 23. Nora Kendall 24, 25.

HOBOKEN.—LYRIC THEATRE (H. P. Smeltz, mgr.): At Piney Ridge 12-14; large crowds; co. excellent; At Piney Ridge is one of the best productions ever witnessed in the city. The Queen of the Highway 15-16; very competent co. to large business. Over Niagara Falls 19-21. The Little Church Around the Corner 22-25. A Little Outcast 26-28.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Pete Baker 7; good business and performance. The Real Widow Brown 13; good business; satisfactory performance. In Gay Paris 16; good business and performance. The Royal Slave 17; fair business; good performance. Side Tracked 24. Zig Zag Alley March 3.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): The Real Widow Brown 16; good performance to good business. Side Tracked 20. Navesink Minstrels 23. Laura Bigger 25. Dilger-Cornell co. March 2.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): The Oriental Troubadours 14 pleased small house. A Royal Slave 16; good co.; light house. An American Gentleman 19. Citizens' Band Minstrels (local) 23.

PASSAIC.—OPERA HOUSE (H. S. Taylor's Exchange, lessees): The Real Widow Brown 14; good cast to poor business. A Royal Slave 16; good co. to poor house. An American Gentleman 21. Delger-Cornell co. 23-28.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Guy Brothers' Minstrels 20. The Embassy Ball 21.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): The Telephone Girl 9 pleased full house. Paul Gilmore 11 in The Tyranny of Tears to packed house; performance excellent. Olympia Opera co. 18, 19. Schubert Symphony Club 27, 28.

ROSWELL.—PATTON'S OPERA HOUSE (S. E. Patton, mgr.): Edwin L. Barker 13 canceled. Drake-Taylor co. (return) 16-21. Schubert Concert co. March 10.

NEW YORK.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Bostock's Animals closed a week of fair business 14. Viola Allen in The Eternal City 17, 18; three performances to S. R. O. Soldiers of Fortune 21. West's Minstrels 23. Ethel Barrymore 26. Alice Fischer 28.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Boy of the Street 13-14 filled the house at each performance. The Belle of New York opened 16 for a week, and in spite of a stormy night every seat was occupied; co. one of the best of season; the cast included Ned Nye, Harry Truax, Max Bloom, Joe Natus, Howard Crampton, James Darling, Flora Redledge, Clara Hathaway, Charlotte Usez, and Toby Craige. Human Hearts 23-25. Only a Shop Girl 26-28.——ITEMS: Standing room was sold at the Empire at the Viola Allen matinee for $2.—The Kingdon-Courtney co. will return to the Empire for a Summer engagement.

CHARLES H. PHELPS.

ELMIRA.—LYCEUM THEATRE (H. Rob, mgr.): Manola Fleming Stock co. 10, 11 in The Doctor's Girl and My Friend from Tokio; large audiences. An American Heiress 12; fair house. The Village Parson 17; small house. Miss New York, Jr., 18. Alice Fischer in Miss York 19. Queen of the Highways 21. Marsh Hudson 23-28.——AUDITORIUM (H. E. Odell, mgr.): Father Matthew Minstrels 17-18 to capacity.——ITEM: Herbert Salsbury, of the Castle Square Opera co., has been appointed manager of Reddit's Glen Park, taking the place of Henry F. Dixie.

J. MAXWELL HOBBS.

UTICA.—MAJESTIC THEATRE (S. D. Hodgman, mgr.): Human Hearts 12, 14; large houses pleased. Miss New York, Jr., 15, 16; two large houses pleased. Over Niagara Falls 17, 18. Robert Edeson in Soldiers of Fortune 19. Viola Allen in The Eternal City 21. Queen of the Highway 23, 24. West's Minstrels 25. Ethel Barrymore 26. Alice Fischer 27. The Belle of New York 28.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Stetson's U. T. C. 12-14 to small good business. Mr. Peddler's Pluck 16-18 drew well. Ten Nights in a Bar Room 19-21. Hearts of Oak 23-25. The Village Parson 26-28. Lost in the Desert March 2-4.——LYCEUM THEATRE (C. S. Beattie, mgr.): A Social Highwayman 19-21; well attended. Camille 23-25.——ITEM: Fred Lennehan, of the United Amusement Co., is here each week closing contracts for musical improvements to be made at the Bostock's this Summer, which will include a double box-office, new seats, decorations, etc.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (S. R. Sweet, mgr.): Florence Bindt Vaudeville co. 13. J. H. Stoddart in The Bonds Prior Both 14 delighted two good audiences. Bloodgood's Ideals 16-21 opened in Captain Impudence, followed by Blanks of a Great City, The Great Divorce Case, and Garry Owen first half of week; fair co. and attendance. For Fair Virginia 23. A Jolly American Tramp 24. Ethel Barrymore 25. Uncle Josh Spruceby 26. The Show Girl (return) March 2. Best of Hearts 4. At Piney Ridge 5. Mrs. Le Moyne 6.——ITEMS: During the performance by Bloodgood's Ideals 16, Charley F. Lawrence was accidentally cut in the back by the knife used by Willard Dunkel, but the wound did not prove serious.

TROY.—GRISWOLD OPERA HOUSE (M. Rels, mgr.): Over Niagara Falls 13-14; co. and business good. Clara Turner Dramatic co. 16-21 in The Superior, Peggy's Ferry, The Captain's Mate, Jessee Du Barri, Dolly Varden, My Brother's Sister, Nell Gwynne, Mary Jane's Burglar, and The Fay Train; good houses. Only a Shop Girl 22-28. Queen of the Highway 26-28.——RAND'S OPERA HOUSE (M. Rels, mgr.): J. H. Stoddart 12; fair house. Nancy Brown 13, 14; gave satisfaction to capacity houses. The Bird in the Cage 15; fair audience. Viola Allen 19. Robert Edeson 20. Quincy Adams Sawyer 22. West's Minstrels 24. Mildred Holland 27. Ethel Barrymore 28.

ROCHESTER.—NATIONAL THEATRE (Fred erick R. Loescher, mgr.): Peck and His Mother-in-Law 16-18; good houses. Her Marriage Vow 19-21; fine attendance; greatly pleased. Lois Fuller 23-25. Ward and Vokes 26-28.——BAKER THEATRE (John H. Revis, resident mgr.): Al. W. Martin's Ten Nights in a Bar Room 16-18 to good business. McFadden's Row of Flats 19-21; large houses. Stetson's U. T. C. 23-25. Hearts of Oak 26-28.——LYCEUM THEATRE (W. R. Corris, Jr., acting mgr.): Robert Edeson 14, 17; good co. in A Soldier of Fortune; good business. Charles Hawtrey in A Messenger from Mars 19 to fair house. Mildred Holland 20. Everyman 24, 25. Viola Allen 26-28.

GLOVERSVILLE.—DARLING THEATRE (Will R. Gast, mgr.): Bennett and Moulton co. 9-14 to good business. Over Niagara Falls 16 pleased fair audience. Human Hearts 18; co. and business good. Graham's Southern Specialty 19. The Power of the Cross 21. Minstrels (local) 23. Quincy Adams Sawyer 25. Bostock's Trained Animals 26. Florence Bindt Vaudeville March 2. The Show Girl 3.——KASSON OPERA HOUSE (Robert Baird, mgr.): Germand and Ford 16-21 opened to good business in Faschon the Cricket. Other plays: Kathleen Mavourneen and The Two Orphans.

COHOES.—OPERA HOUSE (E. C. Gaza, mgr.): J. H. Stoddard in The Bonnie Brier Bush 13 to large and enthusiastic audience. Graham's Southern Specialty co. 14 to fair audiences. E. V. Phelan Stock co. and Lady Orchestra 16-21 opened to S. R. O. in A Bachelor's Honeymoon. Repertoire: The Moth and the Flame, Secret Service, The Woman in Black, The Power of the Cross, A Wife's Devotion, The Paymaster, My Wife's Mother, and Parson Jim. Martin's U. T. C. 22. The Belle of New York 23. Mildred Holland 25. James K. Hackett March 6.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Skeelock Sisters, mgrs.): The Burglar 14 to large and pleased audiences. Carner Stock co. 16-21 opened with Knobs o' Tennessee to capacity; excellent co. Plays balance of week: A Romance of Coon Hollow, Lost in Siberia, Row Foger's Ferry, The War of Wealth, True as Steel, and The Ranch King. The Power of the Cross 24. The Real Widow Brown 25. Himmelhorn's Ideals March 2-7. Uncle Josh Spruceby 9. Miss New York, Jr., 11. Frankie Carpenter co. 10-23. R. B. Mantell 28.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Frankie Carpenter Stock co. 9-14 to S. R. O. all week; pleased. Plays latter half week: Coon, the Shanghrian, A Romance of Vermont, Myrtle Ferns, and A Brave Girl. Mikado (local) by Arion Society, direction Milton Aborn, 17 to S. R. O. Human Hearts 19. Graham's Southern Specialty co. 20, 21. The Belle of New York 23. Bostock's Animal Show 27, 28.——ITEMS: Helen Rockefeller, of this city, has been engaged by Milton Aborn for a leading role in the Aborn Opera co. next season.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Vaudeville 13 to crowded house; fair performance. Morrison Comedy co. 16-21 opened with A Man of Mystery to good business. Other plays: The Lady from Laramie, The Prince of Patchen, One Night in June, The City of New York, The Diamond Bracelet Robbery, For Fair Virginia, Nevada, Kidnapped, and Too Much Mother-in-Law; co. fair. Janice Meredith 23. Human Hearts 28.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): McAuliffe Stock co. opened 16-21 with A Young Wife to S. R. O.; performances excellent. Other plays for week: Shamus O'Brien, Myles Aroon, The Governess, The Danites, Face to Face, The Man from Italy, No Place Like Home, A Fool and His Money, and Queen's Evidence. The Volunteer Organist 23. Our Jim 24 (local).——CRYPTIC THEATRE (E. E. Hirsch, mgr.): Dark.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Corner Stock co. 9-14; good business. Plays presented last part of week: Vogt's Ferry, The War of Wealth, and The Ranch King. Viola Allen in The Eternal City 16; excellent performance (receipts about $1,550). Graham Southern Specialty co. 17; business fair. Tre Burglar 20. At Valley Forge 21. The Belle of New York 24. Quincy Adams Sawyer 25. Ethel Barrymore 27.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, mgr.): At Valley Forge 12; fair co. and house. Empire State Entertaining Moving Picture Co. 17; satisfactory; fair house. Stetson's U. T. C. 18; full house. Chris and Lena 19. Ten Nights in a Barroom 23. Quincy Adams Sawyer 24. Queen of the Highway 25. The Power of the Cross 28. Bostock Animal Show March 2-4.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Looping the Loop 14 to good business. Mamie Fleming's Comedy co. 16-18 in The Deacon's Gal, My Lady Nell, and Under Two Flags; good business pleased. Auburn Opera co. 23. Mildred Holland 25. Everyman 26. Ten Nights in a Barroom 27.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmans, mgr.): Peck's Bad Boy 13; fair performance to fair business. Twenty-seventh Regiment Band Concert 17; good concert to fair business. Sawtelle's Dramatic co. 19-21 failed to appear. The Village Parson 23. Robert Mantell March 4.

[illegible]MER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Martin's Ten Nights in a Barroom 11 to large house. Bennett-Moulton co. 16-21 opened to S. R. O. in Darkest Russia. Other plays: The Devil's Web and Shipwrecked to large business. Martin's U. T. C. 24.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Quincy Adams Sawyer 12; S. R. O. An American Hustler 14; good business. One of the Many 16; light house. Peck's Bad Boy 19; good audience. Queen of the Highway 19, 20. William H. West's Minstrels 21. Bennett-Moulton co. 23-28.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Looping the Loop 12; fair business. Miss New York, Jr., 13; fair business. Mildred Holland 18. Stetson's U. T. C. 19. Pete Baker 20. King Dramatic co. 23-28. Herbert Kelcey and Effie Shannon March 3.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: The Village Parson 16 pleased fair house. Looping the Loop 17 drew largely and pleased. Vaudeville (local) 18, benefit stage hands, to capacity; performance meritorious. Quincy Adams Sawyer 20.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Agnes Ardeck 17 in Madamoiselle Louise; business fair. The Brownies in Fairyland (local) 20, 21. McAuliffe Stock 23-28.——EMPIRE THEATRE (J. Mitchell, mgr.): Dark.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): The Mocking Bird 12 to full house. U. T. C. 23. Alice Fisher 25. West's Minstrels 28. Julia Marlowe March 6. J. W. Stoddart 7. Robert Mantell 9. Virginia Harned 10. Shore Acres 12.

ONEIDA.—THE MUNROE (R. J. Preston, mgr.): Miss New York, Jr., 17 to large business; excellent production. Human Hearts 20. Manola Fleming co. 23, 24-28. Martin's Ten Nights in a Barroom 27. A Hidden Hand March 2. Mildred Holland co. 10-21.

AUBURN.—CASTLE OPERA HOUSE (F. S. Hoffman, mgr.): Looping the Loop 13 pleased full audience. Human Hearts 16; fair co. and business. An American Hustler 19 to good business. (L. T. C. 21; large audience. Bostock's Animals 23-28.

CORNING.—OPERA HOUSE (E. J. Shanahan, mgr.): Human Hearts 16-18; fine co.; good business. Reading the Writing, Hunters for Life, and Garry Owen; good business and co. An American Hustler 24.

GRANVILLE.—TURNER OPERA HOUSE (C. A. Reels, mgr.): At Valley Forge 14; fair house and performance. The Belle 17. Quincy Adams Sawyer 27. The Real Widow Brown March 6.

WELLSVILLE.—BALDWIN THEATRE (E. A. Glenzke, mgr.): The Village Parson 12 to light business. Quincy Adams Sawyer 17 to S. R. O. Miss Agnes Ardeck 21 in Mademoiselle Louise.

PORT PLAIN.—FETCHER OPERA HOUSE (Nelson Smith, mgr.): Bloodgood 11, 12 (local); good house and performances. Chris and Lena 14; fair house; performances excellent.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): E. Clinton Adams, magician, 16; S. R. O.; very pleasing performance. The Lights of Gotham 21. Power of the Cross March 7.

MEDINA.—OPERA HOUSE (Cooper and Hoadley, mgrs.): Lights of Gotham 23. Robert Mantell March 2. Pete Baker 11.

NORWICH.—CLARK OPERA HOUSE (C. B. Bennett, mgr.): Peck's Bad Boy 16; S. R. O. Uncle Sabe 24. East Lynne March 2.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Pete Baker 18 pleased fair house. The Village Parson 24.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, mgr.): An American Hustler 13; excellent performance to poor business.

WAVERLY.—OPERA HOUSE (J. K. Murdock, mgr.): An American Hustler 17 to good business. Father Matthew's Minstrels 24.

HUDSON.—OPERA HOUSE: Agnes Ardeck in Mademoiselle Louise 16 (complete Hudson Lodge of Elks); crowded house pleased.

GOUVERNEUR.—NEW THEATRE (Ralph P. Stoddard, mgr.): An American Hustler 12 pleased good house. Mademoiselle Louise 19.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): Chris and Lena 17; large house pleased.

WHITEHALL.—MUSIC HALL (H. C. Jillson, mgr.): The Burglar 19; co. and business good.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): The Village Parson 23. An American Girl 21.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (R. A. Schlosa, lessee): Tim Murphy 13 pleased fair house. Richards and Pringle's Minstrels 17; topheavy house. Lewis Morrison 18. Gorton's Minstrels 20. Sweet Clover 24.——ITEM: R. A. Schlosa, lessee of the Grand, has leased the new Academy of Music in Charlotte.

RALEIGH.—ACADEMY OF MUSIC (Everard Baker, mgr.): Richard's and Pringle's Minstrels 14 to large business. Lewis Morrison in Faust 20.——MONUMENTAL THEATRE (Roger Flint, mgr.): Huntley-Moore Stock co. 9-14 closed to largest business of season; excellent co.

DURHAM.—OPERA HOUSE (Hackney and Freeland, mgrs.): Richard's and Pringle's Minstrels 16; large audience; satisfactory performance. Uncle Sam 23. Gordon's Minstrels 24.

CHARLOTTE.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.): Tim Murphy in Old Innocence 16 to good business; audience well pleased. Lewis Morrison in Faust 19 pleased large audience.

TARBORO.—OPERA HOUSE (J. A. Weddell, mgr.): A Husband on Salary 11; good house; fair performance. A Glorious Time 28.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. H. Hill and Son, mgrs.): The Merry Burlesquers 17; performance and house good. Gorton's Minstrels 26.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): The Wrong Mr. Wright 12; fair business; good co. Kate Clayton 16 in The Two Orphans; well received by fair house. Down by the Sea 18. Frank Daniels 20. John Griffith in Macbeth 26. Joe Murphy in Terry Gow 4. Gordon-Shay Grand Opera 6, 7. Morrison's Faust 9. The Burglar and the Waif 11.

MANDAN.—OPERA HOUSE (W. D. Kennelly, mgr.): Down by the Sea 13; light house. Yeoman Dunes 20. John Griffith in Macbeth March 3. The Burglar and the Waif 9. Kathleen Mavourneen 17 (local).

GRAFTON.—GRAND OPERA HOUSE (H. L. Hannaman, mgr.): Harry Beresford in The Wrong Mr. Wright 13; fine performance; good house. Dodd-Fisk Concert co. 16.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): Dark.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): The Evil Eye 13; exceedingly well pleased and full house. The Katzenjammer Kids 17; fair house and satisfaction. Sporting Life 20. Shore Acres 26.

WILLIAM H. McGOWN.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): The Two Schools 11 pleased light business. When Reuben Comes to Town 14; large houses. Vaudeville 16-18, including Mr. and Mrs. Jack Burch, Mack and Elliott, Annette Moore, the Columbian Trio in The Wax Doll, Beaux and Belles Octette, Carroll Johnson, and the polyscope opened to fair patronage and gave satisfaction. Katzenjammer Kids 21. Sky Farm 23. Audrey 24.——FOUNTAIN SQUARE THEATRE (C. J. Gross, mgr.): The Hoosier Girl 11; satisfactory performance to fair business. A Country Kid 14; large audiences. Mickey Finn 16 (return); fair patronage. Old Sleuth 19. Wine, Women and Song 20. Man to Man 22. Down and Up 23.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): Thomas Jefferson 9 in Rip Van Winkle; good house; well pleased. Rose Coghlan 14; house being sold out; money refunded. Miss Coghlan being too ill to appear. Stetson's U. T. C. 17. A Texas Steer 20. The Liberty Belles 21.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Conroy and Mack 9-14 did fairly well and pleased. Plays: A Daughter of Cuba, In Dixie Land, Dangers of New York, A Woman's Love, A Woman of the World, and Her Father's Crime. Sam T. Jack's Burlesquers 16. The Denver Express 18.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Grand opening 17; Rose Coghlan unable to appear on account of illness contracted at Zanesville, O.; A Country Kid substituted, and made complimentary; General W. P. Orr, ex-Governor Bushnell, and General Anderson made addresses. Our New Minister 18. Jeffries-Fitzsimmons 19. East River 22. Shore Acres 24. The Two Schools 25. Winchester 27.——ST. GEORGE THEATRE (Sam Hixson, mgr.): A Hoosier Daisy 12; good business and performance. Wine, Women and Song 19.

CANTON.—THE GRAND (M. C. Barber, mgr.): Thomas E. Shea 9-16; very successful engagement. Plays: A Pledge of Honor, Dr. Jekyll and Mr. Hyde, The Man-o'-War's Man, The Bells, The Hemlock's Daughter, and Hell Gate. The Hottest Coon in Dixie 16 to fair business. The Liberty Belles 17 failed to please; business good. Vogel's Minstrels 18. Alaska 19. The Convict's Daughter 21. Isabelle Irving 23. Beyond Pardon 25. Stetson's U. T. C. 28.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): King Dramatic co. 9-14 in The Cherry Pickers, A Ward of France, Shenandoah, Sapho, The Slaves of the Orient, and Master and Man; excellent co.; fair business. John W. Vogel's Minstrels 16 pleased packed house. A Texas Steer 18. Stetson's U. T. C. 19. Alaska 21. Cook-Church Stock co. 23-28. Davidson Stock co. 2-7. At Cripple Creek 10. The Middleman 14. The Minister's Son 18.

AKRON.—NEW COLONIAL THEATRE (M. Bats, prop.): U. T. C. 14; good business; performance fine. Hottest Coon in Dixie 17; fair house; co. below average. The Two Schools 21. Richard Golden in Foxy Quiller 24. Sherlock Holmes 25.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): A Convict's Daughter 12-14 satisfied large business. The Heart of Chicago 16-18 to good business. Two Little Waifs 19-21. The Game Keeper 23-28.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): The Game Keeper 16; good house well pleased. A Texas Steer 17; fair business; good satisfaction. The Crisis 18. Alaska 20. Hottest Coon in Dixie 21. A Convict's Daughter 23. Stetson's U. T. C. 24. Peck's Bad Boy 28. The Lighthouse Robbery 27. Two Merry Tramps March 2. The Tide of Life 4. The Fay Train 5.

DAYTON.—VICTORIA THEATRE (C. G. Miller, mgr.): John Drew in The Mummy and the Humming Bird 11 to excellent business. The Two Schools 13 to fair business. Sky Farm 14, matinee and night, to good business; play and co. well received. James O'Neill 23.——PARK THEATRE (Harry R. Feight, mgr.): Old Sleuth 12-14; S. R. O. pleased. Man to Man 16; S. R. O.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Doctor R. N. McConnell, prop.): A Hometown Heart Jan. 28; fair audience; not well pleased. The Convict's Daughter 4; good house; satisfied. Stetson's U. T. C. co.; large house; good co. Human Hearts 13; small house; fair performance. Brook's Chicago Marine Orchestra 17. Field's Minstrels 19. Reuben in New York 24.

BELLAIRE.—COLUMBIA THEATRE (Stewart L. Moore, mgr.): The Fatal Wedding Jan. 31 (return); two performances; fair business and co. Gypsy Jack 4; poor business; fair co. The Game Keeper 7; fair co.; poor business. Way Down East 12 pleased good business. Isabel Irving in The Crisis 14; good business and co.; return would pack the house. Stetson's U. T. C. 18. When We Were Twenty-one 21.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): William and Joseph Jefferson, Jr., in The Rivals 14 pleased good audience. Vogel's Minstrels 19. The Game Keeper 21. The Evil Eye 23. Uncle Joshua Simpkins March 2. Two Merry Tramps 5. Man to Man 9. At Cripple Creek 12. Under Southern Skies 17. Miles-Williams Concert 20. Adelaide Thurston 23. Coon Hollow 26. Not Guilty 30.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, mgr.): The Katzenjammer Kids 14; large house. Reuben in New York 17; very light business. A Hoosier Daisy 20. Lost River 21. Sporting Life March 2. Foxy Grandpa 5. Vogel's Minstrels 7. Weary Willie Walker 10. Tim Murphy 12. The Black Patti 14.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): A Bunch of Keys 11 pleased fair business. Yale's Evil Eye; excellent performance; business light. A Romance of Coon Hollow 19. Two Merry Tramps 20. Hunting for Hawkins 26. Way Down East 27. A Hoosier Girl 28. The Strollers 17 canceled.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Brooke's Orchestra 12 pleased good business. Human Hearts 14; satisfaction to good house. Al. G. Field's Minstrels 16 pleased S. R. O. When Reuben Comes to Town 19. A Desperate Chance 20. A Thoroughbred Tramp 21. Wormwood 23. Foxy Quiller 27. Vogel's Minstrels 28.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Two Merry Tramps 23.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Van Dyke and Eaton closed a three nights' engagement in Across the Desert 11 to S. R. O. Coon Hollow 14 pleased good house. When We Were Twenty-one 16; fine performance to good house. A Merry Chase 18.

MARIETTA.—AUDITORIUM (L. M. Loche, mgr.): Rip Van Winkle 12; fair audience and attraction. A Texas Steer 16; small audience; good attraction. Mr. Jolly of Joliet 19. The Evil Eye 21. Herald Square Stock co. 23-28.——(W. G. Beloed, mgr.): Field's Minstrels 13; S. R. O.; good attraction. The Denver Express 20.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickly, mgrs.): Stetson's U. T. C. 12 pleased full house. William Jefferson in The Rivals 13; good business; co. fair. The Liberty Belles 16; good house; entire satisfaction. Field's Minstrels 17; fair business; good attraction. Foxy Quiller 28. A Trip to the Jungles 28.

LORAIN.—VERBECK THEATRE (F. R. Johnson, mgr.): The Denver Express 12; fair satisfaction to fair house. The Hoosier Girl 14 pleased two large audiences. The Convict's Daughter 17. Wormwood 19. Brooke's Marine Band 21. Vogel's Minstrels 23. The Game Keeper 28. The King of Detectives March 4.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutler, mgr.): Lafayette 11; large and appreciative audience. Fitzsimmons and Jeffries 12; poor business. The Evil Eye 14 pleased large audience. A Bunch of Keys 17; fair business and co. A Romance of Coon Hollow 23.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Two Merry Tramps 12; good business. A Merry Chase 14; capacity business; pleased. The Tide of Life 18. My Friend from Arkansaw 21. A Trip to the Jungles 23. The Light House Robbery 25.

ZANESVILLE.—OPERA HOUSE (H. W. Ross, mgr.): Hilton, Spencer and Hoffman's Juvenile Minstrels 13, 14, 17 drew well and pleased. Rose Coghlan 17 in The Second Mrs. Tanqueray canceled. The Two Schools 18. Liberty Belles 19. Sherlock Holmes 24.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): The Game Keeper 12 pleased good house. Vogel's Minstrels 17 pleased good audience. Maud Muller 21. Brooke's Marine Band and Orchestra canceled, on account of illness of Brooke. William Owen 27.

NEWARK.—AUDITORIUM (J. B. Rosbrough, mgr.): A Jolly American Tramp 11; fair business. The Evil Eye 13 pleased large house. The Two Schools 17; fair and pleased audience. America's Greatest Juvenile Minstrels 18. Francesca da Rimini 21. The Liberty Belles 20.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): The Tide of Life 14; excellent business. A Bunch of Keys 16 to capacity. My Friend from Arkansaw 20. A Merry Chase 24. A Thoroughbred Tramp 28.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Colling, mgr.): When Reuben Comes to Town 12 to large and well pleased audience. Morrison's Faust 17 to large business; fine performance. Joseph, Jr. and William Jefferson in The Rivals 20.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Wallace, mgr.): My Friend from Arkansaw 14; fair

(Continued on page 28.)

Class D. XXc. No. 9753

LIBRARY OF CONGRESS to wit:

BE IT REMEMBERED, That on the twenty-sixth day of January, 1903, FRANCIS W. HASKINS, of New York, N. Y., has deposited in this Office the title of a DRAMATIC COMPOSITION, the title of which is in the following words, to wit: "The Two Orphans," a romantic play in four acts and seven tableaux, adapted by H. Hart, Hudson book author, and by him ad

THE FOREIGN STAGE

LONDON.

Gawain Gossips of the Play and the Player.

(Special Correspondence of The Mirror.)

LONDON, Feb. 7.

The Shakespearean adage concerning sorrows—namely, that they come not singly but in battalions—might well be applied to certain play-producing "booms." Not long ago there were booms in Three Musketeer plays, in Neil Gwynne comedies, in Trilby mixtures, and so forth. And lo! our latest thing of the sort is a Dickens drama boom. After certain of our playwrights and most of our dramatic and literary critics have for years pooh-poohed this great novelist's works as turgid, vulgar, unliterary and even undramatic, if you please, now there crops up a reverse-currence, as a modern affected phrase has it, in favor of his works, especially for play-writing purposes.

Thus now do we find editions of Dickens, and of course pairs of scissors and pots of paste in great demand. The first to announce a new Dickens drama and so to lead off the new boom was Beerbohm Tree, who, as I notified you some time ago, commissioned Comyns Carr to prepare him a version of "Oliver Twist." A few days ago Wilson Barrett warned us that he was preparing an adaptation of "David Copperfield," in which he will probably play the self-sacrificing Ham Peggotty; and now I learn of two separate Dickens drama syndicates, one of which will start proceedings at the Grand, Islington, with a new version of "The Old Curiosity Shop," and the other will start further off in the suburbs with a new "Barnaby Rudge" play by Ben Landeck, author of My Jack.

And there are many other Dickens dramas looming in the near future, but of these anon. As for Oliver Twist, in which years ago Sir Henry Irving was wont to be such a fine Bill Sikes, I fancy the last time it was done in London was in an American version named Nance, played by Grace Hawthorne at the Olympic some nine or perchance ten years ago.

I have to report the successful production of Cecil Raleigh's new drawing-room melodrama, A Queen of Society, produced by the handsome Mrs. Cecil Raleigh at the Adelphi last Thursday. This play, written around a sometime adventuress and a high society Jersey damsel who gets lured into evil courses, was rather conventional but certainly convincing. It is full of strong situations and is finely played, especially by Edward O'Neil and Sidney Howard, as foreign shady folk (one being a villain with a blood-red hand), by Vane Featherstone, a clever actress, and by Mrs. Raleigh herself, who is ditto.

I rejoice also to chronicle the successful production last night of young Edgar Selwyn's new farcical comedy, The Adoption of Archibald, lately secured on your side by the equally young Herbert Sleath. The merry mixture, showing how a saucy boy, who has escaped from a Refuge or Reformatory, is adopted by this or that would-be father who wishes to impose on this or that rich relative, was received with roars of laughter. The chief scoring was made by Herbert Sleath, George Giddens, Fanny Brough, and Master Cyril Smith, who enacted the much adopted Archibald.

George Edwardes has just named his new play for the new Gaiety All About an Orchid.

Five new melodramas are threatened for next week! GAWAIN.

PARIS.

Fiorodora Produced Rejane—The New Moulin Rouge—Other News.

(Special Correspondence of The Mirror.)

Your Fiorodora has come to visit us, and that it will remain for a long time at the Bouffes Parisiens I do not doubt, for it is a light, pleasing, pretty thing with charming music and, despite the difficulty that our translators have had in pinning the French words to the English music, there is so much to attract about it that it meets with continued success. Perhaps this appreciation will not be as great as in other countries, for, as our M. Pierre Verber says, "you cannot translate a piece; you must adapt it;" and this, it seems to me, our "translators" have failed to do. For, parbleau! the words fit the music like a monk's robe on a harlequin. MM. Vély and Schwab have not done quite well.

They introduce in this play of Owen Hall and Leslie Stuart a cake-walk, and, voilà! that is almost enough to make the piece a success, for how Paris does enjoy the cake-walk! And Mlle. Nanon, who sings "The Honeysuckle and the Bee," dances in this new form of dance with a grace and abandon that calls forth at each performance encore after encore until, poor creature, she is quite breathless. Even success is tempered and the silver cloud has its dull lining. The piece is well staged, the chorus sings fairly well and dances in the same manner, but the music! It is the music to which this Fiorodora owes its success. For it is a dashing, frolicking thing with light and grace and movement, and there you have it. It suits Paris, poor Paris, who is getting rather tired, after all, of the dull and the unsightly and the pictures of daughters marrying their mothers' paramours and such diverting pictures; poor Paris, who is not quite as bad as he is painted.

La Passerole, at the Vaudeville, has given to Madame Réjane a role that well suits her, for in it she has an opportunity to portray, as she so well knows how, the different emotions and impulses of the heart. She is at one time loving, at another sarcastic; at one time tender, at another provoking. And in each she excels. Mlle. Marcelle was acceptable in a not too well suited role, and Lerand, well, he, too, is pleasing, as is Dubosc. In the comedy Madame Gresac and M. de Croisset are excellent.

M. Stoskopf has returned to us, and now at the Théâtre Déjazet is Monsieu le Maire, an Alsacian farce, as you say. It is an amusing piece, though I, for one, do not care for this last vaudeville as much as I did for the one with which he visited us a year ago, Le Voyage à Paris. And yet the company at the Déjazet is good, the piece is amusing, and, a fact worthy of note, the play has at least two wonderfully good qualities—it is bright and it is clean. And these mean much, do they not?

A host of beautiful maidens, all beautifully clad and in the midst of a beautiful setting! Is not that enough for a revue? And that is what MM. Blondeau and Monréal have given us at the Olympia. The Palais d'Harmonie is a dream of fairyland, charming, magnificent; by far the best setting ever placed on the stage of a music hall of the boulevard.

At the Folies Dramatiques, that barracks for the military, La Famille du Brosseur is meeting with all the success of Le Billet de Logement, which remained at its post for two years. Tristan Bernard has given us a very amusing piece, which is well taken by able actors. MM. Milo and Coquet and Mlle. Marguerite Templay are receiving, as they so well deserve, great praise.

There have been several deaths that it is hard to chronicle, for it is those who were dear to us of Paris who have gone across the dark waters of the Styx. Robert Planquette, loved by all. You have heard; you know so well of him and of his works that it is needless for me to add more—much as I would like to do so. He was a grand man, a man of genius in more than one way. On the day before his death he attended the Gaîté, and no one suspected the calamity that was about to befall. Poor fellow! He is gone now and his friends mourn.

Then Augusta Holmès, the composer. Her death occurred on the same day. She was of Irish descent and was born in Paris in 1874, her grandfather having been a lieutenant in the English army who afterward made France his home. Mlle. Holmès achieved fame as a composer, her opera, La Montaigne Noire (and a beautiful thing it was) having been produced here two years ago. On the day before her death she finished a song, "Les Petits Gas Bretons," which tells of the pitiable condition of the sardine fishers of Brittany.

At Biarritz recently three actors, M. Charly, stage-manager of a company touring in Pour Etre Aimée, and two members of that company, M. Payol and M. Vignaux, were washed by a great wave from the rocks near the Rocher de la Vierge, where they had gone after the performance to admire the surf. Nothing sure is known of their fate, for no one saw them. Only the man in the semaphore knew, and he heard through the night the pitiful cries for help—for help that could not be given.

The new theatre-concert of the Moulin Rouge will soon be open, though that will, I fear, be but small consolation to the tourist. It is too bad, this evolution of the Red Mill into respectability. When your traveler from Paris comes home and his friends ask, with a wink, "Did you 'take in' (as you say) the Moulin Rouge—the wicked Moulin Rouge?" what can he say? How sad it will be for him to shake his head and say "No." The Red Mill had a fame, perhaps not quite deserved, after all, of being gloriously wicked. There are other places, are there not? Indeed, yes! But you cannot make the Englishman nor the American so believe. It is indeed sad.

M. Brieux, so Gil Blas tells us, is writing another play for the Théâtre Antoine. The subject is of one of the methods of child murder. Inspiring theme! *Idée magnifique!* How instructive and entertaining! M. Brieux, we thank thee!

The divine Sarah has ended her run in Théroigne de Méricourt, which, sad to relate, did not meet with the grand welcome that was so expected. On the evening of Feb. 7 she revived Andromaque at her house, the Théâtre de Sarah Bernhardt. M. de Max played the title role. Madame Bernhardt is now rehearsing Paul Decourcelle's adaptation of Werther. In this piece Madame Bernhardt is taking the role of the disappointed lover. I sincerely hope that her disappointments will be confined to the play.

At the Concert-Colonne in the Chatelet last Sunday, Robert Schumann's Faust was successfully repeated with Augues de Montalant, Paul Daraux, Ballard, Georges Dantu, Jan Reder, Berton, Dardignac, Guillamat, Mathieu d'Ancy, Suzanne Richebourg, Julie Cahun, Mlles. Dépagneux and Clamour.

At last Mlle. Brandes has broken with the Comédie Française and has transferred herself, if not her affections, to the Renaissance. There will probably be law now—much law. However, Coquelin does not seem to mind. What sort of a part Guitry will give her remains to be seen. La Châtelaine is, as strong as ever, running like a hare on the course, and in the new piece which Maurice Donnay and Pierre Wolff are creating the parts have all been allotted. However, it is for him, not us, to decide. And, *ah bien*, if it suits Mlle. Brandes and M. Guitry, why not us?

LE BRUN.

CUBA.

Successful Reorganization of Italian Opera—Theatrical News.

(Special Correspondence of The Mirror.)

HABANA, CUBA, Feb. 9, 1903.

Since my last letter many things of theatrical interest have transpired. We had been given the news that Mascagni was to be heard here in concert, and as a consequence the musicians of prominence assembled and made arrangements to give the composer of the beautiful Cavalleria Rusticana a magnificent reception. But, alas! their efforts were futile, for a cable a few days later announced his inability to come. This is the third disappointment of note that we have experienced within the past three months. First it was that Habana was to be favored by Duse, by Paderewski and then Mascagni. The latest is that through the bookings of Robert Grau we are to hear the great Patti in four concerts. Will it be like the others? *Veremos.*

The engagement of the Sient-Lombardi Italian Opera company came abruptly to an end, owing, it is said, to dissensions in the company. An organization was immediately perfected by Ramon Blanchard, the baritone, with Rosalia Challa, the leading prima donna with the first mentioned company, Señorita Dahlanger, the contralto; Duc, the tenor, and Señor Blanchard. Five performances were announced, with the following operas as the bill: Aida, Trovatore, Favorita and La Africana, which proved to be the gems of the season's "*temporada.*" And such a performance of Aida! It was the greatest that we have seen for many years. Bravo after bravo rent the air, and all the leading artists were applauded to the echo. The interpretation of the role of Aida, as given by La Challa, will live in the memory of those who saw it. Her whole heart and soul were thrown into the part. When the curtain dropped at the conclusion of the first act it was amid the greatest enthusiasm. Admiring friends rushed to the stage in large numbers and the charming prima donna was almost overcome by the ovation. Throughout the opera she was vociferously applauded. In the third act in the rendition of "Patria Mia" and in the last, in the tomb, when she and Rhadames sing their dying duet, she took the house by storm. Challa as Aida is superb. Señor Blanchard's Amonasro has never before been witnessed here. Like La Challa he is a great artist. La Dahlanger as the Princess looked majestic and sang and acted with much feeling. Duc as Rhadames gained favor and appeared at his best in this role, and Señor Franchi as the chief priest proved satisfactory. At the final drop of the curtain Challa, Blanchard, Duc, Dahlanger, and Donizetti, the director of the orchestra, had to respond to calls. The Ateneo, the literary association of which I have heretofore spoken, engaged the opera company for one evening and favored its members with a performance. Owing to the great success of Aida that opera was selected as the bill. At the completion of these performances Challa and Blanchard were specially engaged by Manager Ascue, of the Albisu, and were heard in the very pretty Spanish productions La Marina and Tempestad. Suffice to say both of them added to their laurels. Four performances were given.

The Balaguer-Larra Spanish Comedy company has been holding the boards at the Nacional for the past two weeks. The company has a very good repertoire of comedies and is doing a large business. Señors Balaguer, Larra, Ramires, Feros, Suares and Señorita Domingues are the leading artists.

Around at the Albisu a prosperous business is being done. The special performances in which Challa and Blanchard appeared were record breakers and many were turned away. Esperanza Pastor, after an absence of several months, has returned and was warmly greeted. Maria Luisa Labal completed a successful engagement last week and leaves shortly for Mexico.

The New York Opera company, N. Hashim, proprietor and manager, featuring Edith Mason and Thomas H. Persse, began a three weeks' engagement at the Payret Saturday evening. The opening bill was Millocker's Black Hussar and long before the time for the performance to begin the very large theatre was filled. The entire American colony and a large number of the representative Cubans were in attendance. The audience received the play and players kindly, and to many of the Americans, who have not been to the States for several years, it was a rare treat. Miss Mason, the prima donna, sprang into immediate favor, and Mr. Persse made a dashing captain of the Hussars. William Wolff as Hackenback elicited generous applause. Almorah Hallam as Rosetta was clever and her efforts were appreciated. Pittkow as portrayed by Charles H. Drew was well received, though his singing was handicapped by a very bad cold, as was also the case with Mr. Wolff. Bessie Fairbain as Barbara was entertaining and in the small singing part allotted to her made good. Tom Smith as the French official looked and acted his part well. The orchestra, under the direction of Carl Burton, was pleasing. The Queen's Lace Handkerchief is the next bill.

The other theatres and the circuses are doing a fairly good business.

Dr. R. T. Tanner, formerly proprietor of the Havana *Sun*, but now manager of the Havana *Post*, has just surprised his many friends by announcing his secret marriage to Edith Crosbe, who filled such a successful engagement in this city last year.

The Ateneo gave a very successful musical and literary entertainment at their handsome club last evening. The feature of the affair was a lecture on Shakespeare by Dr. Luis A. Baralt. Professor Baralt handled his subject in a manner which showed that he had devoted many years to the study of this great character.

Señora Rosalia Challa, Cuba's charming prima donna, expects to leave very shortly for Mexico. She has received flattering offers and is now considering the matter.

It is a singular coincidence that Señora Challa gave what was supposed to be her farewell performance and "adios" to Cuba at this same theatre some three years ago, after having completed a most successful engagement with her own company at the Payret. This was a great night for the charming prima donna, for she succeeded in bringing together for the first time since the Spanish evacuation representatives of three nations, Cuba, Spain and America. General Maximo Gomez represented Cuba, General Ludlow, then Governor of the island, America, and Marquis de Rabell, Spain. On that occasion, as was the case this time, enthusiasm ran supreme. J. ELLIS NORRIS.

JAMAICA.

Theatrical Amusements in the West Indian Island.

(Special Correspondence of The Mirror.)

KINGSTON, JAMAICA, Feb. 5.

A large audience attended the Theatre Royal yesterday afternoon to see the excellent show given by the Pan-American Electric Carnival.

It would hardly be possible to describe minutely the pictures shown, which embrace the greatest and positively the best, variety ever seen in Jamaica. The feature of the programme, however, was the marvelous reproduction of the coronation of King Edward VII in Westminster Abbey and the grand procession of state through the streets of London.

Thanks to G. H. Ireland, the proprietor, we were able to witness the grand pageant actually as it took place, and certainly with much more comfort than those who were on the spot.

Beside the magnificent panorama, of the coronation there were numerous other scenes, such as the eruption of Mt. Pelée and the destruction of St. Pierre, which in a most striking and thrilling manner gave the audience an idea of the awful catastrophe.

Mr. Ireland intends giving several other shows during his stay, and there is not the slightest doubt that he will get large houses.

There was a small audience at the Theatre Royal Thursday night to witness a performance given by the English Dramatic and Comedy Concert party which arrived by the Ss. *Alene* from New York.

The sketch, Only a Country Girl, performed by Kathleen Clifford, Helen Raymond and Tom Hadway, was very much enjoyed by the few persons present.

Miss Clifford as Gertrude and Mr. Hadway as Peter Sykes came in for a great deal of praise, which they richly merited. Miss Clifford's dances were encored several times, while Lewis Hooper's comic songs kept the audience in roars of laughter and were encored three times.

The star of the company, however, is Harry Braham. His impersonations of the late Queen Victoria, Presidents George Washington and McKinley, King Edward VII, and several other celebrities were excellent.

On the whole the company is fairly good, but whether it will be supported or not remains to be seen. JOSEPH CONCOS.

AMATEUR NOTES.

The members of the Roosevelt Marching Club of Minneapolis will, on March 2, 3 and 4, present The Queen of the Ballet. The piece will also be presented at several Minnesota towns and cities.

The satirical extravaganza, The Rainbow Chasers, was given its first production on Feb. 16 at Salem, Mass., by the Second Corps of Cadets. The piece was presented by a large and clever cast of amateurs and scored a pronounced success.

The Spring production of the Yale Dramatic Association will be Goldsmith's Good Natured Man.

The West End Dramatic Association recently gave its first entertainment and reception at New York Turn Hall. A drama entitled Crawford's Claim was presented, and in this little skit Joe Reardon made a decided hit, rendering his own version of the song "Pinky Panky Poo."

The South Division High School Dramatic Club of Chicago will appear in She Stoops to Conquer, Feb. 20, and the following Saturday matinee. This club won a high place in amateur theatrical circles by their production last year of the Rivals.

The Harmony Dramatic Club, of St. Paul, appeared on Feb. 19 in Because I Love You.

The seniors of the State University of Iowa have decided to "cut out" The Merchant of Venice as being too heavy for the annual class day play, and a piece with some humor in it will be substituted.

Prominent society ladies of Oshkosh, Wis., will present The Wife for the benefit of St. Mary's Hospital of that city.

The House That Jack Built will be put on by the pupils of the West Des Moines schools this month, for the benefit of the City Teachers' Association.

The Institute Dramatic Association, of Lancaster, Pa., presented Edwards, the Spy, at Institute Hall, Feb. 17.

The annual play given by the West Point Cadets was held Saturday night. The piece presented was The Caprices of Cupid, an original comedy by Cadet Pope. Songs and music for the production were composed and adapted by Cadet Gruber.

The second annual minstrel show of the Bristol Club, of Taunton, Mass., was held on Wednesday night. A large audience attended and the affair was a gratifying success.

NEW THEATRES AND IMPROVEMENTS.

The new opera house at Clyde, N. Y., was formally opened on the evening of Feb. 4, with Agnes Ardeck in Mademoiselle Louise as the attraction. The house it said to be modern in all its details.

It is stated that a new theatre is to be built at Frankford, Pa., under the supervision of William B. Allen, the owner of the present Music Hall. The new house will occupy the site of the old theatre, according to the plans as set forth by the promotors of the enterprise.

Plans were last week filed for the new theatre which Thomas W. Miner, son of the late Harry Miner, is to erect at Third Avenue and 127th Street. The house, which will be called Miner's Harlem Theatre, will cost $100,000 and will have a seating capacity of 1,550.

King's New Opera House, at Albia, Iowa, with a seating capacity of 1,000, is nearing completion and will be opened about May 10.

A movement is on foot at Pomona, Cal., by the officers and leading members of Company D., N. G. C., to build a new combined armory and theatre when the company's lease of the present building expires. It is proposed to have the armory on the ground floor and the theatre above, with a seating capacity of 1,200.

It has been announced that Stair and Havlin are to build a new theatre on Westminster Street, Providence, R. I., work to begin this Spring. The house will be located nearer the lower part of the city and will be run in connection with the already large circuit of theatres controlled by this firm. The prices will range from 25 cents to $1.50.

REFLECTIONS

Photo Windeatt, Chicago.

Margaret Dale Owen, whose latest portrait appears above, is this season a member of Harry Corson Clarke's company and has won many fresh honors in San Francisco and in Seattle, where the company is now playing an engagement of several weeks. Miss Owen has appeared with a number of the best organizations in England and America, and she has successfully played roles of almost every line. For some time she was a member of Ben Greet's company in London and the English provinces. In America she has appeared during the past few seasons with Ada Rehan, Digby Bell and other prominent stars. With Mr. Clarke she is playing Mrs. Pennie in His Absent Boy, Helma in What Happened to Jones, Julia in Why Smith Left Home, and Mrs. Merry in My Wife's Husband.

H. B. Thearle, Western manager for the Pain pyrotechnical spectacles, has opened offices in New York, removing from the Chicago office because of the fact that as Henry J. Pain is in Europe the management of the entire business will devolve upon Mr. Thearle. Three new traveling organizations will be formed this Spring.

When H. W. Savage shall have completed negotiations for the London appearance of King Dodo, Raymond Hitchcock will resume his role in that piece. It is said that managers in many foreign cities are desirous of presenting translations of the Pixley and Luders success and that an offer has been received from a manager in Japan.

The management of the Jabour shows has closed a contract for the attraction to appear at the Des Moines June Carnival.

Will Allinson, late of The Artful Dodger company, has resumed his old position as stage-manager at the Metropolitan Opera House, Iowa Falls, Iowa.

The Iowa State Military Band, Iowa's leading musical organization, has been incorporated under the laws of the State with $1,000 capital.

George H. Whitman, in collaboration with Fred Remington, has recently finished a rural comedy entitled The Village Post, in which he and his wife will star during the season of 1904-05 under the management of Butterfield and Bromilow. Next season the same firm will star Charles A. Loder in a new musical comedy.

May Nannary will begin early in June her second Canadian tour. De Witt Clinton and Edna Elsmere, now with the Bush Temple Stock company at Chicago, have been engaged as her support.

Gilbert Gardiner, light comedian of the Grand Opera House Stock company, San Francisco, will next season be starred by James Neill in a new play.

Following the custom of certain managers who desire to put upon the stage any one who has achieved either fame or notoriety, Mrs. Emma Harkson, who so nobly aided the sufferers in the recent train wreck at Westfield, N. J., has received a "flattering offer to play a principal part."

Lala Morrise has resigned from A Ruined Life company and will devote the rest of the season to the completion of a sensational drama which she is writing and which will be produced next season with a well-known vaudeville act as a feature.

Burton Holmes will give his annual Lenten series of lectures at Daly's Theatre this season, taking for his subjects Portugal, The Land of Loveliness; Denmark, Through Hamlet's Country in a Motor Car; Sweden, The Capital, the Country, and the Canals; Norway, The Great Fjords, and Norway II, The Land of the Midnight Sun, each lecture being given twice, and the dates will be Thursday and Friday afternoons, at 3 o'clock, for five weeks, beginning March 5 and 6.

William Owen has selected for his starring tour next season a new romantic drama, His Heart's Desire. He will remain under the management of Martin Sheeley.

Charles L. Crane, of The Little Outcast company, was recently at Dodge City, Kan., waylaid and robbed by two masked men who treated him very roughly. He finally escaped from their clutches minus his watch and with a painful gash on his head.

Henry Miller, who is starring on the road in Richard Harding Davis' play, The Taming of Helen, will probably begin an engagement at the Savoy Theatre, following the engagement of Clara Bloodgood in The Girl with the Green Eyes.

The Empire Theatre, at Williamsburg, which was two years ago closed since the stage space was needed to make room for the new Williamsburg Bridge, has been sold for $20,000 to a manufacturing firm. The house, which was built by the circus owner, W. W. Cole, cost, with the site, $80,000. The bridge authorities paid $90,000 for the property, and Hyde and Behman received $15,000 for their unexpired lease.

It is said that Ted D. Marks, believing that an all night vaudeville would be well patronized by travelers, has made an offer for the new theatre which it is proposed to erect in the massive new depot on Forty-second Street.

The H. S. Taylor Exchange, which, capitalized at $100,000, aims to be a co-operative association as a booking agency for the theatre manager and the manager of attractions, is constantly increasing its circuit of theatres, and now has negotiations pending for the addition of six more houses.

Manager Welch, of the Frazer Opera House, at Pendleton, Ore., has brought suit against the managers of the Gordon-Shay Grand Opera company for a breach of contract in not furnishing the full cast as called for in their contract on the night of their performance in that town recently. The plaintiff alleges that the company furnished understudies for some of the parts instead of the original actors who had been advertised, among them being Rose Cecilia Shay, the star of the company.

Clara Wisdom, formerly of the Carlton Opera company, and Stanley Felch, who has been with The Wizard of Oz, have joined the Wilbur Opera company in Altoona, Pa.

THE SIDE SHOWS OF PARIS.

If you enter into conversation with a thoroughbred Parisian man-of-the-world he will tell you, despite the fact that he attends the opera now and again and occupies his Wednesday stall at the Théâtre Français, that your diversements and recreations are deplorably incomplete if you do not take a course of the side shows of the Ville Lumière. He regards the opera and the Français as the solid dishes of his amusement menu, but these are airy trifles, light soufflé to be enjoyed, and such entertainment as these afford are to be found at the music halls, the variety shows and the café concerts. Every Parisian devoted to amusements (and these include quite nine-tenths of the population) feels it an absolute necessity to see the newest topical skit in the yearly Revues and hear the latest ragging productions of the rhymsters of Montmartre. During the festive seasons, when he has to make up for time lost in business which obliged him to go to bed early, the Parisian playgoer has not an hour to spare in consequence and has to be out nearly every night.

The side shows of Paris number half a hundred at least. They seem to fill one side of entire streets. The boulevards blaze with the gas-jet letters spelling names of music halls. But in half a dozen side streets are scattered tiny theatres which only the Parisian who knows his way about frequents. The neighborhood which is called Montmartre has also been trodden by the tourist's foot, and cases have been known of young American travelers hurrying straight on arrival in Paris from the railway station to the Moulin Rouge, now closed. But that and resort of fevered fun few experienced Parisians ever attended. They had ferreted out in the same district a dozen other places of entertainment of a different kind. As a matter of fact, the smaller and the more uncomfortable as regards accommodation the little side shows of Montmartre are, and the less consideration for the public and anxiety to attract audiences the managers display, the more Parisians flock thither. The third centre of minor stages in Paris is the Latin Quarter, where it may be said that the minimum is reached in the way of accommodation and attentiveness toward the public, which accordingly go there in shoals.

In the large music halls visitors from England or the United States will hardly find any particularly new sensations, as the favorite "turns" in Paris are those imported from London or New York. The inevitable coke-walk, for example, has been lately all the rage. Another instance is afforded by a pictorial damsel who sings "The Honeysuckle and the Bee" in a jumble of English and French, both pronounced with a fearful Breton accent. But the minor music halls, such as the Ba-ta-clan, the Scala Parisiana, on or near the boulevards, and the Cigale and the Concert Européen, at so-called Montmartre, are the homes of the "revue." That is their raison d'être. The revue, an institution of immemorial standing, is the Parisian equivalent of the English Christmas pantomime, but one which is intended for grown-up people only. Traditional personages, like Clown, Harlequin, Columbine, and Pantaloon, are the "complère" and "complère." The man is supposed to have just arrived in Paris, and the lady volunteers to show him the various sights, which are imitated before him in successive scenes. This year Pierpont Morgan, made up, by the by, through a thunderer of the actor, is reminded the late President McKinley, is introduced, with the cortège of ladies impersonating various trusts. He has come to form the Steamship trust, and brings with him American fashion represented by a man attired in woman's clothing of a yellow check, this being considered in Paris to be the Fifth Avenue style. Eventually Mr. Morgan is, of course, vanquished by the Parisiennes, and doffing his gray topcoat spoils the treasure of his fawn-colored frockcoat suit by kneeling to her in the dust.

Apropos of the error of the actor in making up as McKinley, it is surprising how ignorant untraveled French people are of American matters. When Mr. Lincoln was assassinated a photo of Edwin Booth was circulated throughout the length and breadth of France as the murderer, and underneath the picture was printed these words, "Monsieur Villkes Boot, l'assassin de President Lincoln."

The Humbert swindlers, of course, appear in all the revues. "La Grande Thérèse," as she is called, is impersonated by a stout woman dressed up in a patent safe—an iron-gray robe studded with nails and ornamented with large padlocks and keys. But the "greatest swindle of the century" was for a time cast in the background of the music hall stage by the late automobile elopement, of which you doubtless read, and every revue writer has feverishly composed Cupid-in-the-car scenes, and so on. Other topical scenes depict M. Edmond Rostand in the throes of composition, at work on his long-postponed Academy speech in verse; the notorious Otero, caricatured, going up in her balloon; an American who has poured his system to most poisons in the way of operatifs, and whose customary drink is a prussic acid cocktail or a strychnine cobbler, but who having been once induced to swallow a glass of Paris milk, expires in fearful agony. Tableau!

A traditional feature in the French revue is the scene among the spectators. This year the usual thing is for Madame Humbert and her daughter Eve, impersonated by men, to interrupt the performance by arriving late to occupy the stalls, protesting at the top of their voices that they "particularly wish to pass unperceived." Eventually M. Cochefort, Chief of the Public Insecurity, is also perceived among the spectators, seeks and obtains an introduction to the Humberts, "whose name he seems to have heard before, but cannot recollect under what circumstances," and falling immediately in love with Eve, there and then walks off with her to be married at the Mairie.

These "cafés-concert," however, may be classed as the most obvious of Parisian side shows. Although the custom which gave the café-concert its name is gone, and your tiny glass of cherry brandy is no longer included in the price of your seat, the homes of the revue are conducted on traditional lines. The small tradesmen of the neighborhood frequent them, whereas they rather fear to enter the supposed Bohemian haunts, where frequently a group of what is called "high society" listens to the satirical songs of the bards of Montmartre. The founder of "Montmartre" was the late Mr. Salis, and the first of the resorts for the cultivation of Bohemianism was the defunct Chat Noir, where he fostered the taste for extravagant, freakish eccentricity with so businesslike a talent that he was able to retire on a comfortable income.

They are all descendants of the "Black Cat," the "Cabaret of the Arts," the "Cabaret du Néant," the "Paradise," the "Inferno," the "Cabaret of the Widow," the "Rabelais Théâtre," the "Boîte à Furay," the "Grand Guignol," the "Purée," the newest of all, and even the "Mathurins" and the "Capucines," which profess to be real theatres on a small scale. Other offshoots of the Chat Noir have disappeared, such as the "Bagne," where the waiters, unfortunate men, were obliged to drag a chain attached around their ankles; another resort, where one was served by domestics in the uniform of French Academicians; the "Cabaret des Concierges," thus named for no earthly reason, where each newcomer was hailed by derisive choruses, and the strange haunt where Bruant, a burly giant who called himself a poet and wore the flamboyant costume of a Fra Diavolo sort of brigand, literally bullied customers with abusive slang and for a time drew large audiences.

This Montmartre style was overdrawn by Bruant, but somewhat, though only a little, toned down it still prevails and attracts. At the "Four Arts," so named from an annual ball given in the neighborhood by students of painting, sculpture, engraving and architecture, the audience is packed to suffocation in a narrow room. The first row sits against the piano. The singers or reciters stand a few inches off from their nearest hearers. The beer is indescribable, and there is one table for every sixteen people. In some corners of the room the drinks never reach you, as the spectators separating you from the waiter could not move if they wished to do so. The programmes are sold by a dwarf, who has a fund of biting repartee at his disposal if any one ventures to chaff him. But the Four Arts," one of the oldest places of the kind, is always full, and the manager is much too astute to attempt to make his customers more comfortable, as they would desert his establishment if he attempted anything of the kind. At "La Purée"—the name might be translated "Out-at-Elbow Hall"—any spectator venturing to leave before the close is hounded out to the sound of a contemptuous chorus on a diggle-like air, accompanied by Madame Buffet, the mistress of the place, a huge hulking creature, with much thumping on a big drum, bidding all "watch the wretched paupers marching." In "Furay's Box," on the other hand, where $1.50 is charged per stall, whereas the price in most other resorts of the kind is 50 cents, whenever anybody enters a chant is struck up in chorus, the language of which is relatively polite, but the effect of which is embarrassing to newcomers.

When you have run the gauntlet of the struggle welcome accorded you in these places, and have tactfully seated yourself in an uncomfortable chair, the "poets of Montmartre" appear, one after the other, and sing or recite exactly what and as they choose. None of them ever apologize for wandering from the key or forgetting the words. But one thing is demanded of the poets of Montmartre—talent of some kind, gay, grim, biting, no matter of what sort. If talent there be.

To these amateur bards the Parisian public allows practically a free hand. It loves to be satirized, bullied, laughed at by them, or if they choose to entertain, shock or astonish it in any other way they may. One sings a song in which the art of leaving things unsaid is carried to an extraordinary pitch of perfection. Another follows with a sentimental poem about lisping babes and the tender age of innocence. A third roars a patriotic ode. Most of the others satirize and aim at being the Juvenals of the day, and whatever the subject and the style the audience is delighted. One ditty given by Xavier Privas on the "Decline of Poetry" contained some clever lines, three of which stick in my memory:

"The priceless thoughts that poets think
Bring just enough to pay for ink.
But not enough to get a drink."

At the "Boîte à Furay" the entertainment lately on the programme is coolly entitled "Les Folies Bourbon." The stage represented the tribune of the Chamber, a Montmartre poet announced by a roll of drums as at the real Palais Bourbon took his seat in the President's chair, ringing his bell, and called upon the orateur, who mounted the rostrum beneath the presidential seat, and from thence delivered their speeches in song. Close by, i. the Boulevard de Clichy, the visitors can enter "Heaven" and be served with wretchedly bad beer by waiters dressed in sky blue and big wings, while watching celestial living pictures, or descend into "Hell" through gates licked by flames of cardboard, and order bock from waiters got up as devils in scarlet, with pitchforks.

And it is in these gruesome, grotesque haunts that the Parisians, somewhat blasé, seek their amusements.

HOWARD PAUL.

THE PASSING OF THOMAS EVANS.

Thomas Evans, the comedian, and at one time minstrel, died at the home of his parents, Mr. and Mrs. Benjamin Evans, at Youngstown, O., on Feb. 17, after a brief illness with consumption. He was actively engaged in his work up to a few months ago, making his last appearances in support of Alice Fisher in Mrs. Jack. His friends advised him to retire early in the season, but he refused to do so, and continued to play his role at every performance until he became too weak to endure the physical strain.

Among players Mr. Evans was exceedingly popular. He was a genial companion and a loyal friend, and his death is deeply mourned by all who came in contact with him during his comparatively short career. The place that he held in the esteem of his associates was evidenced by the aid that was given to him when his unfortunate condition became known. A benefit performance was given for him at Wallack's Theatre on the fifteenth of the present month, and the sum of $2,500 was realized.

Mr. Evans was born in Milwaukee twenty-nine years ago, and he made his debut with a minstrel company when he was but seventeen. After spending some years in that line of work he joined William Collier's company and made his first notable success in the role of Mr. Hicky in Mr. Smooth. He remained with Mr. Collier for several seasons and was then engaged by Ward and Vokes to originate a prominent role in The Head Waiters. For a time he was with Dan Daly in The New Yorkers. His last engagement, as has been said, was with the Mrs. Jack company. In that play he made the greatest hit of his career as Markey Deaves, the exponent of physical culture.

The funeral services were held at Youngstown and the remains were buried there.

A VERY SUCCESSFUL EVENT.

Last Wednesday afternoon Mrs. Fiske and her company gave a special performance of Mary of Magdala at the Manhattan Theatre, the proceeds of which—about $2,000—were donated by Mr. and Mrs. Fiske to the Regina Angelorum, the home for working girls conducted in New York by the Sisters of Mercy. The event was under the auspices of Bishop Farley and a committee of one hundred or more of eminent clergymen and laymen of the Catholic Church in New York, and was very largely attended, as the receipts indicate. This was the second testimonial to the admirable charity that benefited by Mr. and Mrs. Fiske, a very successful performance having been given by Mrs. Fiske and her company last year for the same purpose.

STOCK COMPANIES.

The Orpheum Theatre Stock company opened the Orpheum Theatre at Mount Vernon, N. Y., on Feb. 16 with The Private Secretary. An excellent metropolitan company filled the cast, giving a clever presentation of this well-known comedy. Will S. Rising, Frederick Backus, Margaret Dibton Pitt, and Elizabeth Morgan all won commendation for their work.

Harry G. Keenan was last Monday called upon at barely three hours' notice to play the leading heavy role in Giselda, which the Carrie Radcliffe Stock company last week played at the Columbia Theatre, Brooklyn. Mr. Keenan gave a very creditable performance.

The Blaney Stock company at Newark, N. J., recently celebrated Fuller night, and at the performance photographs of the popular leading lady, Ethel Fuller, were distributed to an audience that packed the house.

Gertrude Berkeley, promoter and leading woman of the Gertrude Berkeley Playhouse, Kansas City, has ceased to be a member of the company. Her departure will probably mean the changing of the name of the company and of the house as well.

M. L. Alsop has resigned from the Gertrude Berkeley Stock company of Kansas City and will join the Baldwin Melville Stock company at Buffalo on March 9.

The Players' Stock company, managed by L. A. Stillings, will soon inaugurate a season of twelve weeks in repertory.

Augustus Phillips, leading man of the Spooner Stock company of Brooklyn, was taken suddenly ill on Monday afternoon, Feb. 16, and Ben F. Wilson took his place during the remainder of the week. Mr. Wilson made a decided hit in the role of Paul Charteris in the week's offering, Hearts Aflame, and was warmly encored at each performance.

Mlle. Rose-Edyth has been specially engaged for Corse Payton's production of Resurrection, now being presented by his Lee Avenue Theatre company in Brooklyn. Mlle. Rose-Edyth has just arrived from Cuba, where she played a two months' engagement at the Crico Teatro Tito Buenes and the Teatro Martí Cuco Publiones in Havana.

STUDENTS PRESENT TWELFTH NIGHT.

The senior students of the American Academy of Dramatic Arts appeared at the Empire Theatre last Friday afternoon in Twelfth Night, presenting the play according to the full text of the first folio and in the manner of the Elizabethan theatre. Before long we shall be as well acquainted with the fashions of the sixteenth century stage as we are with the stage of the present. Eight years ago the Academy students acted The Silent Woman in Elizabethan style; later they revived The Knight of the Burning Pestle, and this season the Elizabethan idea has been brought forward more prominently than ever. It is, indeed, becoming a fad and may perchance soon rival the new musical comedies in the favor of novelty-seeking folk.

The performance on Friday was in many respects the best of its kind that the students have given, and it engaged the interest of the large audience from beginning to end. The stage was set to represent the crude stage of a playhouse in Shakespeare's time, though the setting pictured a larger and handsomer stage, beyond a doubt, than ever Shakespeare knew. On either side hung cloth curtains, the furniture used was simple in design, and the orchestra occupied a little inclosure, divided off by curtains, at the back. The costumes were accurate to the time and place and some of them were exceedingly handsome.

In point of stage-management the performance was very well done indeed. The rehearsals had been conducted by Alfred Young and Robert G. Jenkins; the stage director was Charles Jehlinger, and the art director was Wilfred Buckland. These several masters and managers had apparently exercised more than usual care in preparing for the presentation, and the result was that the performance was very smooth, very well balanced and thoroughly enjoyable.

The extremely difficult role of Malvolio, in which many an experienced actor has met defeat, was played by Ernest Crawford in excellent fashion. The portrayal evidenced careful study and a clear understanding of the part. In outward display of gesture and facial expression Mr. Crawford proved himself unusually competent. Sydney Francis Rice was a very satisfactory Orsino, though he was inclined to be somewhat pedantic in his reading. Maurice Stewart as Sebastian acted gracefully and read his lines intelligently. A. H. Van Buren was a capital Sir Toby. He lacked, owing to his youth, a certain mellowness that the role requires; but aside from this his impersonation deserves naught but praise. The Sir Andrew of Charles W. Sprague, Jr., was also a capital portrayal. The two comedians, indeed, were thoroughly in the spirit of the play.

Stella Archer was a watchful, graceful and an intelligent Viola. Her impersonation was altogether admirable. Mary Pattison played Feste, the clown, in buoyant, spontaneous fashion, delivering the quips with good zest and singing the songs agreeably. Margaret Etheredge was a stately and charming Olivia, and Anita Sylvis played the delightful role of Maria with all the sprightliness that is its due. The other roles were all in capable hands.

MAX FIGMAN.

Max Figman, whose likeness appears on the first page of THE MIRROR, has long been among the more notable character comedians on the American stage. His achievements have been many, and in so many different styles of dramatic entertainment that he is a familiar figure to almost all classes of playgoers. A dozen years ago Mr. Figman was at the Casino, in comic opera. He originated there the role of Hanki Panki in Indigo, and many another merry character was played there for the first time by him.

Among Mr. Figman's important successes on the dramatic stage may be mentioned his impersonations of Captain Jack O'Hara in Heartsease, the Hon. Willet Float in The Gold Bug, Dick Swiveller in Little Nell and the Marchioness, Jack McKay in His Absent Boy, Dewey Belford in A Ward of France, Jules Barton in A Misfit Marriage, and Captain Danby in Burmah. Nearly all of these roles he originated.

Beside his capabilities as an actor Mr. Figman possesses unusual genius as a stage-manager. His work in this direction—especially during the past few seasons with Mrs. Fiske in Mary of Magdala and other of her productions—has advanced him to a very prominent position in the profession. Indeed, his achievements as a stage-manager threaten to outshine his achievements as a player.

After leaving Mary of Magdala a few months ago Mr. Figman staged and played the leading male role in Gretna Green at the Madison Square Theatre. The stage-management of that play won high praise, and Mr. Figman was also credited with a success in his portrayal of a role that was out of his usual line. As a director and as an actor Mr. Figman is always earnest and always artistic.

MUSICAL RECEPTION.

Hon. and Mrs. Theodore Sutro gave a musicale and reception at their residence, 320 West 102d Street, Riverside Drive, Saturday afternoon. The house was prettily decorated with flowers. Among the guests were many of the city officials and diplomatic corps and persons prominent in society. The artists, who furnished an interesting programme, were Hans Kronold, 'cellist; Selma Kronold, of the Metropolitan Opera; Maud Kennedy, soprano; Margaret Dye, reader, and Jacques Landau, the Wagnerian singer. Mrs. Van Veen sang "Ave Maria," by Gounod, accompanied by Edith Roberts, violiniste; Minnie Topping, pianiste, and M. Niedling, organist.

A NEW PLAY FOR GEORGE W. MONROE.

George W. Monroe, who has enjoyed success in The Doings of Mrs. Dooley, will continue the Dooley characterization in a new play next season written for him by William F. Carroll and entitled Widow Dooley's Dream. An elaborate production will be made of this musical farce-comedy by Manager George B. Reno, who will carry fifty people in the company.

THE LAMBS GAMBOL.

On Sunday night the Lambs will gambol at their club house, and an interesting and entertaining programme provided by the many members of the flock who attend.

THE BROOKLYN STAGE.

J. H. Stoddart in The Bonnie Brier Bush proved a great attraction to the patrons of the Amphion. Mr. Stoddart was supported by a company including Charles MacDonald, Thomas P. Jackson, Al. Phillips, Russell Bassett, Katherine Mullins, Bessie Baldwin, Gertrude Robinson, and Etta Bryan. Lulu Glaser in Dolly Varden is the current attraction. Next week, Ethel Barrymore.

The Liberty Belles, featuring Harry Gilfoil, played at the Folly. In Old Kentucky is the present offering.

Berthaer's Morning Glories held down the numbers at the Gayety, presenting a two-act musical farce entitled My Son's Wife, and a fairly good olio.

The Volunteer Organist made its second Brooklyn appearance this season at the Grand Opera House, where large business was the order. Andrew Mack in The Gold Dust Boy is the bill at present.

Julia Marlowe pleased the audiences at the Montauk with her Charlotte Durand in The Cavaliers. This week, Nat Goodwin and Maxine Elliott in The Altar of Friendship.

On the Suwanee River pleased the patrons of the Novelty. The present bill is Tracy, the Outlaw.

At the Park The Price of Honor played to large and pleased audiences. The cast included Austin Webb, J. E. Mittera, Fred Kerr, Fred Santley, Eleanor Browning, Hendor Curran, and Florence Holliday. The present attraction is Joe Welch in The Peddler.

Bob Manchester's Cracker Jacks, presenting burlesque and a good olio, pleased the audiences at the Star. The Dainty Duchess Burlesquers is the present offering.

HAROLD HUGH.

THE STOCK COMPANIES.

Mrs. Spooner's offering last week proved one of the most successful productions the stock company has given since its stay in Brooklyn. Successful from two points of view, in that the production was of a high order of excellence and the play, Hearts Aflame, was new to Brooklyn, having come almost directly from Broadway. Mrs. Spooner staged the play admirably and it was received with warmth from the very large audiences in attendance. Edna May Spooner gave a charming portrayal in the role of Mrs. Hathaway.

LITTLE FREDERICKA GOING.

Photo Bates, Washington, D. C.

Little Fredericka Going, an attractive child actress whose experience heretofore has been almost entirely with traveling companies, has become a member of The Little Princess company at the Savoy Theatre, and is winning many compliments for her intelligent and graceful work. She is the daughter of the late Frederick Going, the actor and Shakespearean reader, and although she is but twelve years old she has already played many and various parts. Four seasons ago she made her debut with George H. and James R. Adams, the pantomimists, and from them received valuable instruction. She afterward played with a number of prominent stock and touring companies, and last Autumn came to New York. During the early part of the present season she appeared as a singer and dancer in several society entertainments at the Waldorf and in private houses. Stage work is, however, her forte, and she gives abundant promise of future success as an actress.

Miss Cecil again showed her versatility in the part of Alison Dare. Annette Phillips was taken ill on Monday afternoon and Ben F. Wilson took his place as Paul Charteris, acting with commendable care and discretion. Hal Clarendon was good as Harry Hargrave. Harold Kennedy appeared as Ramón Rivera, and Robert Ransom as Jonathan Leigh. Grace Hayden as Sister Sarah, Mrs. Spooner as Mrs. Leigh, Jessie Mc-Allister as Mrs. Mary Dare, Bess Williams as Mrs. Lloyd, and Cora Morgan as Mrs. Ashton were equal to their parts. Olive Grove, called as La Capitan, the French dialect being sadly lacking. This week, The Gunner's Mate.

The Power of the Press attracted the usual crowds to Corse Payton's Lee Avenue Theatre last week. Kirk Brown and Van Abell Brinker played the leading roles. This week a dramatization of Tolstoi's "Resurrection" is the bill.

The bill at Mr. Payton's Fulton Street Theatre was Camille, with Etta Reed Payton in the title-role. Walter Wilson was seen in the role of Armand Duval. The current offering is Woman Against Woman.

Mounted in a manner that would have done credit to a production intended for a protracted stay, the Elite Stock company presented Monte Cristo at the Gotham Theatre last week. Darrell Vinton, who made many friends as the soliloquizing swashbuckler D'Artagnan a short time ago, made his re-entrance as Dantes and Monte Cristo, in which roles he has been seen on tour. As the jolly tar, Edmond Dantes, he played with an easy grace that quite captivated his audience, and as the avenging Monte Cristo with a dignity and manliness that strongly reminded one of James O'Neill. David Conger proved Mr. Vinton closely for honors, as his portrayal of Mortier was commendable in every particular. Fernande was well played by Henry Muller, as was also Albert de Morcerf by Walter Chester. The performances of Joseph L. Tracy as Villefort and H. I. Marshall as Danglay could certainly have been improved upon. W. L. Gleason, Harry MacDonald, and Rose Watson acquitted themselves creditably in their respective parts, Caroline Franklyn was the Mercedes [illegible] Bando the Abbe Faria. Crowded houses greeted the company throughout the week. This week, A Rough Rider's Romance.

The stock company at Proctor's Lyceum offered The Gunner's Mate to capacity [illegible] last week. William C. Holden in the role of [illegible] Carroll and Rose Bell as Mildred Ransome were well rewarded for their good work. The rest of the [illegible] cast, including Jessie West, Helene Herbert, Allen Warren, Henry F. Keese, Joseph J. De Grasse, John B. Taylor, Charles Herbert, W. D. Stone, Gus De Voss, Charles Rankin, and Florence McIntyre, were cast to advantage. This current bill is Through the Breakers.

At the Columbia last week the visiting star was Elita Proctor Otis, who gave her well-known impersonation of Nancy Sykes in Oliver Twist. Miss Otis was, as usual, forcible and effective, and held the audience in her dramatic sway. Bill was impersonated by Rodney Toler, who gave a splendid performance of the Jew. Mr. Toler is [illegible] odds the cleverest members of the company, and his work is always distinguished by good judgment and attention to detail. Robert Elliott deserves credit also for his strong work as Bill Sykes. His [illegible] and manner were thoroughly in keeping with the part. George Martin was bright and breezy as the Artful Dodger, and seems to be a favorite with the audience. Ann Scaife made an attractive Oliver Twist, and did not try to put too much pathos into the part. Sidney Mary read his lines well and looked Fagin to the life. The Mr. Brownlow of John Fenton was good. May Martin as Rose May Lee, Kate [illegible] as Mrs. Carney, Jessie Collins as Mrs. Bedwin, Grace Mitchell as Toby, Edwin Thomas as Jacob [illegible] and William White as the policeman were [illegible]. Others in the cast were W. Davis, August [illegible], Frank Edwards, Henry Williams, Francis Courtney, William White, Sol Davis, Harry Meyers, Ralph Dwight, Fanny Thompson, and Georgian Rastrey. The stage management was not good. The audience had a good chance to see how stagehands do their supposedly mysterious work, as many of the [illegible] were made in full view. This week a dramatization of Tolstoi's Resurrection is offered, with Elita Proctor Otis in the leading role.

CHARLES JOHNSTON.

VAUDEVILLE.

Lydia Yeamans Titus was featured at Hyde and Behman's last week, she was ably supported by Frederic J. Titus. They gave a very clever rendering of their laughable musical sketch, The Wrong Man, and were called out repeatedly. Allison and Lilly Nobles also scored in their well-known sketch, which proved delightfully entertaining. Calvert and Maxwell were extremely funny in a sketch full of laugh. Smith and Fuller presented their [illegible]-class musical work in a most delightful manner. Ward and Curran were immensely successful in The Terrible Judge. George C. Davis proved himself a master in the art of mimicry and monologue. His [illegible] was in the greater part entirely new. Billy Clifford was also armed with some new material, and made his usual successful hit with the ladies. The Rossanos had some sensational acrobatic work, in which they do some splendid gymnastic. This week, Schanet, the Rossanos, Orpo Brothers and Belmont, Four Rianos, Smith, Doty and Coe, Marion Manola, Hayes and Healy, George H. Wood, and Sullivan and Pasquelina.

James J. Corbett was the feature of the Orpheum last week. He was warmly welcomed, and his stories received with much appreciation. The Three Mores in their comedy wire work scored a big success. Press Eldridge in his inimitable fun making met with his usual great success. Davis and Macauley presented The Unexpected, in which they scored in some very clever work. Raymond and Caverly kept the house in uproars with their German dialect in song and story. Their material is always new and original. Permane Brothers in an English clown act won much applause. Their plebeianic courtship was especially taking. The Geller Troupe were seen in some most artistic tableaux. Ed F. Reynard did some splendid ventriloquial work, and is deserving of much credit for the manner in which he has worked up his act. Harry Tait fairly wrapped himself into success, as his act made a good impression, and was received many times. Clayton Kennedy and Mattie Rooney did some capital eccentric dancing, in which they proved themselves masters. This week, Marie Dressler, Leroy, Talma and Bosco, Herman Family, May Duryea and John L. Kearney, Hilton Brothers, Sidney Grant, Fred Lindsay and Lizzie and Lloyd.

GEORGE THE WILLIAMS.

CORRESPONDENCE

(Received too late for classification.)

ALABAMA.

URIENTOWN.—OPERA HOUSE (A. D. Hudson, mgr.): Arnold Stock co. Jan. 26-31 in A Struggle for Life, A Race for a Husband, Midnight in Chinatown, Self Accused, Fatal Wedding, In the Shadow of the Dome, and An Incubator Kid; good business; delighted audiences. Edwin Southern in Dr. Jekyll and Mr. Hyde 28. Duncan Clarke Female Minstrels March 16-18.

TALLADEGA.—CHAMBERS NEW OPERA HOUSE (Geo. S. Chambers, mgr.): Dark 21.——ITEM: Manager Chambers will soon begin repairs and improvements on his Opera House, and have it remodeled and up-to-date in every respect.

SHEFFIELD.—MEYERS OPERA HOUSE (Thomas P. Littlejohn, house): Ellwood, magician, 12 to small business. Barlow and Wilson's Minstrels 16 to light house; show pleased.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): The Tyranny of Tears 6; excellent attraction; business good. Arizona 9 ably presented; good business. Happy Hooligan 12 to fair house. The Fatal Wedding 16 pleased small house. Sag Toy 17. Ole Olson 20. The Cowboy and the Lady 24. A Devil's Auction 27.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Arizona 12; good performance to crowded house. The Cowboy and the Lady 22. A Devil's Auction 23.

CONNECTICUT.

PUTNAM.—BRADLEY THEATRE (Jackson and Gorman, mgrs.): The Limited Mail 11; good business; satisfaction. A Modern Magdalen 17; delighted audience. Local Minstrels 24. A Hidden Crime 28.

GEORGIA.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, mgrs.): Lewis Morrison in Faust 6 pleased large audience. Arizona 10 to capacity; fine co. Hello, Bill 16. A Thoroughbred Tramp 18. Primrose and Dockstader's Minstrels 24. Are You a Mason 25. Payton Sisters March 2-4. Sweet Clover 14.

ATLANTA.—GRAND (Henry and Julius De Give, mgrs.): Arizona 13, 14, pleased good attendance. Are You a Mason 16, 17, delighted fair business. Primrose and Dockstader's Minstrels 20, 21. Virginia Society (local) 23. Georgia Tech Benefit (local) 24. Florodora 25, 26. Gertrude Coghlan 27, 28.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Lewis Morrison 14 to good houses. Payton Sisters 16-19 canceled. Hunter-Moore Stock co. 20-25. Alice of Old Vincennes 26. Primrose and Dockstader's Minstrels 28.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Hello, Bill 11 to large house; splendid performance. The Star Boarder 24.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, mgr.): Tim Murphy in Old Innocence 10 pleased large house. Arizona 17 to full house.

IDAHO.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Dark. The Peddler's Claim 20. Lily 20.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, mgr.): Two Married Men 11; fair audience; pleased. The Sky Farm 12; large and top-heavy house; well pleased. The Prince of Pilsen 13; S. R. O.; satisfactory. Gideon's Minstrels 14; top-heavy house; very demonstrative with applause. The Silver Dagger 15; excellent performance; large audience. A Turkish Texan 16 packed house; pleased. Jefferson De Angelis 20. Al Henry's Minstrels 27. Rudolph and Adolph 28. Himmelein's Stock co. March 2, 3. The Princess Chic 4. Himmelein's Stock co. 5-7. Reaping the Harvest 8. O'Hooligan's Wedding 9. Mrs. Langtry 14.——ITEMS: The Prince of Pilsen was booked for the evening of the 13 only, but the demand for reserved seats was so persistent that Manager Chatterton gave matinee performance.—Henry Blossom's Chickens will be presented at the Chatterton Opera House March 12, coming direct from the East and making their first appearance here.

GALESBURG.—AUDITORIUM (F. E. Berquist, mgr.): David Warfield in The Auctioneer 23; good advance sales. Yon Yonson 24. Sally in Our Alley 25. The Princess Chic 27. San Toy March 2. The Chaperons 3. King Dodo 9. The Christian 13. Jefferson De Angelis 17. Captain Jinks of the Horse Marines 18.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): The Prince of Pilsen 10 to S. R. O. The Smart Set 11; good business and performance. The Strollers 19. Dave Warfield 21. Pickings from Puck 22. Yon Yonson 23. Adelaide Thurston 24. Jefferson De Angelis 25.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): A Turkish Texan 9; light house. 'Way Down East 12; crowded house. The Silver Dagger 16; fair audiences. Castle 18. At Cozy Corner 20. The Irish Pawnbroker 23. Murphy's Masquerade 28.

DIXON.—OPERA HOUSE (F. A. Truman, mgr.): Just Struck Town; fair house and co. The Silver Dagger 17; poor house and co. The Man in the Iron Mask 23. Shannon co. 2-9. One Night in June 16.

CAIRO.—OPERA HOUSE (Bennett and Williamson, mgrs.): Down Mobile 12 pleased good house. David Harum 13; excellent co.; good house. Grace Hayward co. 16-21. The Flints 23-28.

MORRISON.—AUDITORIUM (Lewis and Kelley, mgrs.): The Man in the Iron Mask 21. A Turkish Texan 27. Indiana Folks 28.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, prop.): Unity Concert co. 7; good performance to good house. Just Struck Town 24.

INDIANA.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, mgrs.): Down and Up 11; large house; pleased. Down Mobile 14; good business. Slayton's Jubilee Singers 16; packed house. Weary Willie Walker 23. Foxy Grandpa 28. The Game Keeper March 3. Boarding Life 6.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, mgrs.): A Hoosier Daisy 4; small house; co. good.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Florodora 14; fair business; co. satisfactory. Pretty Peggy March 11.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, prop.): The Hoosier Daisy 17; fair house; satisfaction. Loyal Entertainers 20. Hazel Kirk 24.

INDIAN TERRITORY.

MUSKOGEE.—OPERA HOUSE (A. A. Kinney, mgr.): Slater's Madison Square Theatre co. 9-11 (return); excellent business and attraction. Hunting for Hawkins 14; fair business; fine performance. Hawthorn Sisters 16-18. The Missouri Girl 23. Mahara's Minstrels 25. The Poor Mr. Rich 27. Other People's Money March 3. Uncle Josh Spruceby 7 Ewing-Taylor co. 9. Thelma 10. Ewing-Taylor co. 11-14.

CHICKASHA.—WAGNER OPERA HOUSE (H. F. Burt, mgr.): A Wise Woman 10. A Little Outcast 13. Side Tracked 14. Uncle Josh Spruceby 19. Davy Crockett 27. Slater's Madison Square Theatre co. 23-28.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The Suburban 12 to large business; satisfaction. Foxy Grandpa 14; good business. The Christian 16; light business; disappointment. The Auctioneer 19. The Power Behind the Throne 23. Tyranny of Tears 26. Rose Coghlan 28. King Dodo 3. Are You a Mason 4.——GRAND OPERA HOUSE (William Foster, mgr.): The Irish Pawnbrokers 12-14; pleasing performances to good business. Hickman-Bessey co. 15-17 opened to large business. Railroad Jack 19-21. The Little Mother 23-25. A Ragged Hero 26-28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Just Struck Town 10; top-heavy house. The Strollers 11 to capacity. The Suburban 13; good house. Pickings from Puck 14 to fair business. Adelaide Thurston in At Cozy Corners 16; undeservedly small house. David Warfield 18. The Christian 23. Rose Coghlan 24. The Princess Chic 25. King Dodo 28.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, mgrs.): Captain Jinks of the Horse Marines 14 to very good business; well balanced co. A Royal Slave 16; fair business. The Power Behind the Throne (return) 17 to good business. King Dodo 24. The Princess Chic 26.

ALBIA.—PERRY'S OPERA HOUSE (D. A. Martin, mgr.): Elmore Sisters in A Devil's Lane 13; excellent performance to good business. Are You a Mason 21. Peck's Bad Boy 23. My Uncle from New York March 6.

KANSAS.

CHANUTE.—WILLIAMS THEATRE (G. W. Williams, mgr.): Hunt Stock co. in A Mother's Sacrifice 12 failed to please fair house. Tracy, the Outlaw 13; fair house and co. Robert Downing in Old Arkansaw 16 pleased large house. Hubert Labadie's Faust 17; fair house; good co. The Man of Mystery 23. Pennsylvania 27. A Little Outcast March 4.

OTTAWA.—ROBERAUGH THEATRE (S. R. Hubbard, mgr.): The Suburban 9; pleasing performance to one of the largest houses of season. Other People's Money 11; fair performance to poor business. Robert Downing in In Arkansaw 13; pleasing performance to light business. The Telephone Girl 20.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Northwestern Entertainment co. 10 to full house. Alden Benedict's Thelma 12; good business; co. good. Other People's Money 17. Resurrection 23. N. W. Entertainment co. 25.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): The Telephone Girl 16; good business and performance.

LYONS.—MORRIS OPERA HOUSE (Pullian and Hopkins, mgrs.): Ideal Entertainers 16; good business; moderate satisfaction.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): The Missouri Girl 9 to fair house. Mahara's Minstrels 10 to disappointed house. When We Were Twenty-one 11 to deservedly good audience. Mr. Jolly of Joliet 12; splendid house. Old Arkansaw 14; fair house; co. poor.——ITEM: Messrs. Pedley and Burch, who recently leased Grand Opera House, of Evansville, Ind., have closed lease on People's Theatre, to take effect Aug. 1, giving them a monopoly in Evansville.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): The Missouri Girl 13; good business. Vendome Stock co. 16 pleased large audience. Old Arkansaw 18. Sherman Comedy co. 23-28.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Old Arkansaw 11; good house and co. A Thoroughbred Tramp 14; good house; fair co. Barlow and Wilson's Minstrels 23.

MASSACHUSETTS.

GREENFIELD.—OPERA HOUSE (Lawlor Brothers, mgrs.): Hearts of Oak 13; excellent performance to fair house. Howe's Moving Pictures 9; good exhibition to large house. The Magistrate 24.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Jackson and Dresser, mgrs.): Martin's U. T. C. 16; crowded house. The Parish Priest 18; good house.

MICHIGAN.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Dark.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Dark.

MISSISSIPPI.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolgrustein and Co., mgrs.): Finnigan's Ball 7; fair house. Kathryn Kidder presented An Eye for an Eye 12 to large audience. Helen Butler's Band and Orchestra 18. Minstrels (local) 23. Black Patti Troubadours 24 (return). Hans Hanson 27. Richard Carvel March 2. The Show Girl 4. Ellery's Italian Band 10.

M'COMB.—NEW OPERA HOUSE (A. J. Hackett, mgr.): Conkling Comedy co. 5-7 to good houses; fair co.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, mgrs.): Gagnon-Pollock Stock co. 12-14; fair business pleased.

MISSOURI.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): A Royal Slave 6; good co. to fair business. Casey's Troubles 13. Are You a Mason 19. Salsbury's Orchestra 26.

MONTANA.

ANACONDA.—THEATRE MARGARET (H. F. Collins, mgr.): Charles B. Hanford 10; excellent co. to fair business. Frank Daniels 11 in Miss Simplicity to S. R. O.

NEBRASKA.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Stanton Elliott in The Christian 7; best performance of season; good house. Ellery's Royal Italian Band 9; very good concert to large audience. The Cowboy and the Lady 13. The Darkest Hour 20. For Her Sake 25.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, mgr.): Freeman and Lynn's Drummer Minstrels 9 to S. R. O.; good musical entertainment.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (Henry Clow, mgr.): Rhe Loraine co. 16-21; good business. Plays: The Parisian Princess, Under Two Flags, Homespun Hearts, and Down on the Suwanee River.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): It will be a long time before the few who saw Bonnie Brier Bush 11 will forget J. H. Stoddart and his splendid co.; it was the first appearance of the star here, and he should have received a crowded house. The Agnes Ardeck co. in Mademoiselle Louise 12 to a small house. Al. Martin's excellent co. presented Ten Nights in a Barroom 14 to capacity; pleased. At Valley Forge 13 to small house. Bennett-Moulton co. 16-21; business good. Viola Allen 20. Phalen Stock co. 23-28. When Johnny Comes Marching Home March 2. Julia Marlowe 3. The Flaming Arrow 4. Lyman Howe 7. A Chinese Honeymoon 9. Elsie De Wolfe 11. Virginia Harned 12. Ward and Vokes 13. The Village Postmaster 14. GEORGE C. MOON.

OHIO.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): When Reuben Comes to Town 12; packed house. The Liberty Belles 14 delighted large audience. The Convict's Daughter 16; poor attraction; poor business. Wormwood 18; fair audience. The Rivals 19 pleased large audience. Brooke's Marine Band 20. Vogel's Minstrels 23. The Two Schools 24. Winchester 26. The Game Keeper March 2.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, mgr.): The Heart of Chicago 13 to good business. A Desperate Chance 14 (return) to packed houses. Isabel Irving in The Crisis 16. Alaska 17. Two Little Waifs 18. Reilly and Woods 19, 20. Thomas Jefferson 21.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Wormwood 13; good performance to fair house. The Rivals 17; fine performance; fair audience. Man to Man March 2.

KENT.—OPERA HOUSE (D. H. Green, mgr.): The Heart of Chicago 13; performance good; fair house. The Hottest Coon in Dixie 19; performance fair; poor house. The School for Scandal 24.

STEUBENVILLE.—GRAND (Frank Burt, mgr.): Porter J. White's Faust 14 pleased large audience. Wilbur Opera co. 16-21.

PENNSYLVANIA.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Jesse James 12 to good business. Side Tracked 14 to packed houses. Irene Myers Stock co. 15-21 in The Electrician, Through the Breakers, The Price of Honor, My Lady Nell, The Tide of Life, Lights of New York, The Stowaway, The Two Orphans, The White Rat, Under Two Flags, and The Power of Wealth to good business.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, mgr.): William H. West's Minstrels 13 amused large house. Oriental Burlesque co. 14; large crowd. Cook-Church Stock co. 16-21, playing The White Squadron, An Actor's Romance, For Home and Honor, The Power of Love, Land of the Midnight Sun, and The Midnight Alarm pleasing good houses.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): A Breezy Time 13; full house; good performance. Mrs. Le Moyne 16; large audience; best of satisfaction. Si Perkins 18 canceled. A Trip to the Moon (local) 20, 21. The Fatal Wedding 24. An American Hustler March 4. Keystone Dramatic co. 9-14.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren, mgr.): The Prisoner of Zenda 14 (return) to crowded house. The Eleventh Hour 16 pleased good house. The Fatal Wedding 18 (return) pleased. Thomas Jefferson 20 in Rip Van Winkle. Under Southern Skies 25.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. H. Felix, mgr.): Grimes' Cellar Door 14; good co. to S. R. O. A Jolly American Tramp 19; fair co. to fair house.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): Gorton's Minstrels 16; large audience; pleasing. Rusco and Holland's Minstrels 23. Sweet Clover March 3. Sam T. Jack's Burlesque co. 4. Old St Stebbins 5. Hello, Bill 6. The Star Boarder 9. The Prisoner of Zenda 10. The Prince of Liars 12. Richard Carvel 18.——CONVERSE AUDITORIUM (Dr. R. H. Peters, mgr.): The South Atlantic States Ninth Annual Music Festival (auspices Converse College Choral Society) April 29-May 1. Artists engaged: Madame Lillian Blauvelt, Anita Rio, Blanche Towle, Herr Andreas Dippie, Evan Williams, Signor de Gogorza, Frederick Martin, Mary Hart Law, Mrs. Warren Du Pre. The Boston Festival Orchestra. The Converse College Choral Society.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Tim Murphy 11; fine performance; good business. Gorton's Minstrels 13, 14; fair business; pleasing performances.

SOUTH DAKOTA.

HURON.—DAUM'S OPERA HOUSE (J. Daum, mgr.): Thomas Lennon co. 16-21.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS'S OPERA HOUSE (Greenwall Theatrical Circuit, lessees): Haverley's Minstrels 9; large house. John Thompson 10; poor performance; small house. Peck's Bad Boy 13, 14; satisfactory business; everybody pleased. When Knighthood Was in Flower 17. The Show Girl 21.

NACOGDOCHES.—OPERA HOUSE (Gallaway and Wells, mgrs.): George W. Scott co. 2-7, presenting A Man of the People, A New Married Man, What Happened on Wednesday, The South After the War, Davy Crockett, Little Lord Fauntleroy, and The Dawn of Freedom; fair co. to fair business.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, mgr.): Haverly's Minstrels 10; large house; good performance. Peck's Bad Boy 15; good business; very poor attraction. Eugene Cowles Concert co. 16. Charles D. Herman 20, 21.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Gus H. Peters, mgr.): Katharine Kidder 28. The Denver Express March 7. Lost River 19.

HENDERSON.—OPERA HOUSE (Syd De La Mar, mgr.): George W. Scott co. 23.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Agnes Ardeck 18 canceled.——LIBRARY HALL (Charles Kimball, mgr.): The Power of the Cross 18. Klark-Urban co. 23-28.

VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (Leath and Wells, lessees): Winchester 14; performance good; audience fair. When We Were Twenty-one 16; well pleased; small house. Uncle Hez 18; poor performance; small house. Tim Murphy 19. Lewis Morrison 27.

SOUTH BOSTON.—HILL'S OPERA HOUSE (W. D. Hill, mgr.): Richard and Pringle's Minstrels 19. Uncle Hez 21.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): 'Way Down East 13, 14; good business. Flint Minstrels 16, 17; large business. The Liberty Belles 18; fair business. The Two Schools 19. Audrey 20. Riley and Woods 21. Bailey and Shanley 23. Sky Farm 28.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Cook-Church co. closed good week 14 with Twin Brothers. The Police Patrol. A Midnight Alarm. The Great Lafayette 16-21; good business. The Hottest Coon in Dixie 23-28. Alaska 30-28.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, mgr.): Louis Morrison in Faust 23.

WISCONSIN.

STEVENS POINT.—NEW GRAND OPERA HOUSE (William Moll, mgr.): The Mountaineer's Daughter 10 pleased large business. The Span of Life 25. Just Struck Town March 4.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Through the Center of the Earth 19. Howard Kyle 21.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Dark.

MONTREAL.

Mrs. Patrick Campbell opened at the Academy 16 in Sudermann's The Joy of Living. While the first two acts rather lack action, the play is an extremely interesting one, and contains a wonderful study in psychology. Mrs. Campbell, as the Countess Sieata, is at her best, and it is hard to imagine any one handling the part in a more artistic manner. She was ably supported by Fred Kerr, who gave a finished performance of Count Michael. Russell [illegible] as Baron Richard, was good, though a trifle [illegible]. Charles Bryant was an excellent Herbert. Charles Rowan gave a neat sketch of the Prince Dolgoruki. Amy Lambora was charming as Elise, and Rose Dupre was capable as Leonie. The play was beautifully staged and costumed. Magda and The Second Mrs. Tanqueray will be presented later in the week. The Burgomaster 23-28.

The Phillips Stock at Proctor's gave a very creditable production of Lady Windermere's Fan 16-21. Carleton Macy was good as Lord Windermere, Hardie Kirkland made an excellent Lord Darlington. Clever characterizations were given by John E. Wallace as Lord Lorton and George Pennefeather. Joseph Selman, a new member of the cast, created a favorable impression by his impersonation of Lord Dumby. Nora Maynard did a fine piece of work as Mrs. Erlynne, exhibiting strong emotional power in the third act. Paula Von Arnold was a capable Lady Windermere. Verne Castro made the most of the role of Lady Agatha. Nellie Walters was a good Duchess of Berwick, and Florence Coventry a satisfactory Lady Plymdale. Next week, 23-28, the co. will produce for the first time on any stage a romantic drama in four acts by W. A. Tremayne.

Zaza is the bill at the Francais, with Eugenie Blair in the title-role, and Alanson Lesser as Bernard Dufresne. Miss Blair gave a clever portrayal of the unhappy heroine, and was at her best in the third act. The supporting co. was adequate, and the play was well staged. Jules Gray Opera co. 23-28.

At the Nouveautes, Musette and Le Timide form an entertaining double bill.

Les Volontaires de Loire, one of the successes of last season, is the bill at the Francais National.

Barry O'Neil has resigned from the stage directorship of the Phillips Stock. Mr. O'Neil has done capable work as a stage-manager, notably in his production of The Christian, and he has done some clever work as an actor besides. Nellie Walters also leaves. Mr. O'Neil will be succeeded by Drew A. Morton. Mr. Morton needs no introduction to Montrealers, for his excellent work at the old Francais for more than four seasons is still fresh in their minds.

Max Hambourg, the Russian pianist, gave a fine recital at the Windsor Hall 18. The recital was under the management of Mr. and Mrs. Frank Morgan.

W. A. TREMAYNE.

Was HOYT'S FAMOUS Comedian in BUNCH OF KEYS Five Years With That Best of all and Lasting Success. Hoyt's First Hit

Notwithstanding the Blizzard, He is Breaking All Records.
JAS. B. MACKIE
ENOUGH SAID. GRIMSBY, HE BOY. A REAL SHOW.
A Few of the Regular Features. Twenty Artists.
Louise Sanford, Harry Wright, late of Hastings and Wright, stars in His Better Half. Burdock Sisters, a clever acrobatic dancing team, and another elegant pair of beautiful singing ladies, operatic. Misses Burlois and Mortimer; also several more of the Power-o-la-Mirah's in new costumes, dances and the goods selling, customers buying again. Good special features. Campbell and Stevens, a comedy musical act, specially engaged for The Great Green Bond. Harry Wright's own idea, creating curtain calls every performance.
Opening at Lewistown, Pa., to S. R. O. Could cut before the doors opened. Had to hustle extra chairs. Broke all records for the house 12 years. Read what Manager Felix said: "The best farce-comedy played here." Also good reports at New Castle, Johnstown and Butler and only just commenced. Address per Route.

Late with CHAS. H. YALE'S Everlasting DEVIL'S AUCTION.
A HIT as TOBEY.
A Pleasant Engagement the Past Season.
Regards to Bro. Wise and John Guilmette and the Mighty Power you all know.
They are with me at Park Theatre, Youngstown, week of March 16.

AL. W. MARTIN, Sole Owner

AL. W. MARTIN'S ENTERPRISES.
W. C. CUNNINGHAM, General Manager.
The cast is a strong one and the principal roles were never portrayed to better effect.—Daily Telegram, Hartford, Conn., Feb. 19th, 1903.
AL. W. MARTIN'S $50,000 Production of UNCLE TOM'S CABIN.
ED. S. MARTIN, Traveling Mgr.
Al. W. Martin's improved version of Ten Nights in a Bar Room has no equal for startling dramatic scenes and good comedy. The last two performances to-day, matinee and evening, finishes a highly successful engagement at the Baker Theatre.—The Evening Times, Rochester, N. Y., Feb. 16th, 1903.
AL. W. MARTIN'S $25,000 Production of TEN NIGHTS IN A BAR ROOM.
GEO. M. FOREPAUGH, Acting Mgr.

(Chicot's Friend.)
Edward Clark
"BUSY" with "BUSY IZZY."
ALPHABETICAL ROASTS.
U—May stand for lots of things That I wouldn't stand for at all.
V—Stands for Jos. Vion, A man of brains, not gall.
Watch this space for "How to Become a Vaudeville Critic."
A polite satire on Chicot's clever (?) article, How to Become an Actor.

ESTHER LYON
Greenwall Stock Co., Supporting Miss Marie Wainwright.
"It might not have been expected as proved to be the case that as Olivia, in Twelfth Night, Miss Esther Lyon should by quiet grace, by reserve and dignity, by sweetness and by clever acting dominate the stage when she was on and score almost a triumph."—Item, New Orleans, La.

ALICE RIKER
INGENUE.
New Powers Theatre Stock Co., Grand Rapids, Mich.
THE CHARITY BALL.—The brightest bit of comedy, which was like dashes of tabasco, was done by Alice Riker, a charming ingenue. Miss Riker was one of the prime favorites last night. Her acting is vivacious, spontaneous and withal original, and governed by good taste and judgment. At times last night she was witching and she captured the audience completely.—Herald.

Season of 1902-1903.
VIRGINIA DREW TRESCOTT
Featured in Lord Strathmore By Ouida.
Direction DAVID TRAITEL.
Virginia Drew Trescott carries the auditor along bound by the irresistible spell of her matchless delineation of the character of a woman who stayed her hand at nothing to gain her ends. Her acting bespeaks a talent that places her in the charmed circle of our greatest emotional delineators. Sometimes vengeful, passionate, insinuating, ambitious, there is never a dull moment when she is on the stage.—LITTLE ROCK EVENING DEMOCRAT.

SEARCH-LIGHTS ELECTRIC-LIGHTS ISRAEL-ITES.
IRVIN R. WALTON
Playing the Israelite (Solomon Einstein, Comedy Heavy) with
SEARCH-LIGHTS OF A GREAT CITY
Offers invited for Summer and Next Season. (VERSATILE.) This Week CINCINNATI, OHIO.

AMATEURS PLACED.
The only office in America signing contract to place aspirants on the stage and to direct their stage career, saving much of time and money of school.
MARIE MARVELL, 129 W. 42d, N. Y.

THE GREAT FOUR ACT COMEDY.
Managers of New York, New Jersey, Conn. send open time. Ad. Victoria Theatrical Enterprises, 260 W. 23d ave., N.Y.
UNCLE ROPER

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that the department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS (Joe Bentley): Philadelphia, Pa., Feb. 23-28, New York city March 2-7.

A BUNCH OF KEYS (Geo. Backus, mgr.): Wheeling, W. Va., Feb. 24, Grafton 25, Washington, Pa., 26, Latrobe March 2, Greensburg 3, Scottdale 4, Mt. Pleasant 5, Meyersdale 6, Cumberland, Md., 7.

A DESPERATE CHANCE (J. M. Mittenthal, mgr.): Providence, R. I., Feb. 23-28, Boston, Mass., March 1-7, Pittsburg, Pa., 8-14.

A DESPERATE CHANCE (Forrester and Mittenthal, mgrs.): Warren, O., Feb. 24, Fredonia, N. Y., 25, Salamanca 27, Johnsonburg, Pa., 28, Ridgeway March 2, Kane 3, Renovo 4, Shamokin 5, Ashland 6, Pottsville 7.

A FIGHT FOR MILLIONS (Malcolm Douglas, mgr.): Milwaukee, Wis., Feb. 23-28, Columbus, O., March 2-4, Dayton 5-7.

A GAMBLER'S DAUGHTER (Western: R. L. Cozzy, mgr.): Denver, Col., Feb. 22-28, North Platte, Neb., March 2, Kearney 3, Hastings 4, Central City 5, Schuyler 6, Columbus 7.

A GAMBLER'S DAUGHTER (Eastern: R. L. Cozzy, mgr.): Mahanoy City, Pa., Feb. 26, Shamokin 27, Mt. Carmel 28, Tamaqua March 2, Lansford 3, Lehighton 4, Bethlehem 5, Easton 6, Phillipsburg 7.

A HIDDEN CRIME (Eugene Spofford, mgr.): Springfield, Mass., Feb. 23-28.

A HOOSIER DAISY (Gussie Clifton; G. H. Hilton, mgr.): Dayton, O., Feb. 23-28, Hamilton 26, Dayton 27, Xenia 28, Springfield March 2, London 3, Marysville 4, Galveston 6, Bellefontaine 7.

A HOT OLD TIME (Gus Hill, mgr.): Boston, Mass., Feb. 23-28.

A LEADING OUTCAST (Eastern; Geo. B. Gill and Harry E. Pitcher, mgrs.): Rochester, N. Y., Feb. 23-28, Canton March 2-4, Plattsburg 5-7.

A MERRY CHASE (Lyman Bros.): Lancaster, O., Feb. 24, Athens 25, Pomeroy 26, Charleston, W. Va., 27, Ashland 28-29, Wheelersburg March 2, Middleport 3, Lebanon 4, Hamilton 5, Seymour, Ind., 6, Greensburg 7.

A MILLIONAIRE TRAMP (Eastern): Lansford, Pa., Feb. 24, Pittston 25, Bethlehem 26, Shenandoah 27, Lebanon 28.

A MILLIONAIRE TRAMP (Western): Paola, Kan., Feb. 24, Osawatomie 25, Everton 26, Arkansas City 27, Winfield 28, Caldwell March 2, Wichita 3, Hutchinson 4, Hutchinson 5, Wichita 6, Eldora 7.

A NIGHT IN THE JUNGLE: New York city, Feb. 23-28.

A TRIP TO THE JUNGLE (F. B. Collins, mgr.): Kingston, Pa., Feb. 23, Wyoming 24, Wyoming Valley 25, Wilkes-Barre 26, Nanticoke 27, Shamokin 28, Mt. Carmel March 2, Tamaqua 3, Pottsville 4, Lansford 5, Lehighton 6, Bethlehem 7.

A TRIP TO TOKIO (Walter Van Dyke, mgr.): Lancaster, Pa., Feb. 23-28, Reading March 2-7.

A TURKISH BATH (Harry Clay Blaney, mgr.): Hartford, Conn., Feb. 23-28, Springfield, Mass., 26-28.

ALASKA (Gaskin & Gaskin): Bellaire, O., Feb. 25, Wheeling, W. Va., 26-28, Cincinnati, O., March 1-7, Louisville, Ky., 8-14.

ALASKA STOCK (Gaskin and Thall, mgrs.): San Francisco, Cal.—indefinite.

ALBEE, VIOLA: Syracuse, N. Y., Feb. 23-28, Rochester 30-March 7.

ALEXANDER AND GARDNER (Gus Hill's): Jas. P. Vivo, mgr.: Pittsburg, Pa., Feb. 23-28.

ALL ALONG BROADWAY (Carl Redlich, mgr.): Pittsburg, Pa., Feb. 23-28, Ft. Washington 26, Wilmington, Del., March 2-4, Trenton 5, Easton, Pa., 6, Bethlehem 7.

ALL ALONG THE LINE (Jos. F. Hill): Geo. Reilly, mgr.): Cumberland, Md., Feb. 24, Frostburg 25, Oakland 26, Grafton, W. Va., 27, Fairmont 28, Clarksburg March 2, Weston 3, Buckhannon 4, Elkins 5, Davis 6, Thomas 7.

ALLEN, THE: A MARVEL (Allen Cole, mgr.): Marshalltown, Ia., Feb. 24, Grinnell 25, Cedar Falls 26, Waterloo 27, Independence 28, Dubuque March 2, Clinton 3, Davenport 4, Muscatine 5, Iowa City 6, Des Moines 7.

ALLEN, W. J. (C. H. Green, mgr.): Jacksonville, Ill., Feb. 24, Springfield 25, Decatur 26, Champaign 27, Danville 28, Lafayette March 2, Crawfordsville 3, Terre Haute 4, Vincennes 5, Evansville 6, Princeton 7.

ALLEN, W. J. (Felner, mgr.): San Francisco, Cal., indefinite.

ALMEDA (Geo. La Shelle and H. J. Raymond, mgrs.): Jacksonville, Fla., Feb. 24, Montgomery 25, Selma 26, Meridian, Miss., 27, Jackson 28, Vicksburg March 2, Greenville 4, Little Rock 5, Hot Springs 6, Texarkana 7.

AT FIRST SIGHT: Port Jervis, N. Y., Feb. 27-28.

AT THE OLD CROSS ROADS (Archer C. Alston, mgr. and mgr.): St. Paul, Minn., Feb. 22-28, Minneapolis 29-March 7.

AUSTIN, FANNIE (Geo. W. Evans, mgr.): Montreal, Can., Feb. 23, New Britain 24, Meriden 25, Hartford 26, Troy, N. Y., March 2-4, Springfield, Mass., 5-7.

BAKER, FAYE (Dick and Lang): Brookville, Can., Feb. 23, Lindsay 24, London 25, Hamilton 26, Buffalo 27-March 7.

BARLOW-HAWLEY (W. J. Baldwin, mgr.): New Haven, Conn.—indefinite.

BARNEY AND CATTLE KING (Wallick's; W. H. Leahy, mgr.): Kansas City, Mo., Feb. 22-28, St. Louis, March 1-7, Indianapolis, Ind., 8-14.

BARRYMORE, ETHEL: North Adams, Mass., Feb. 24, Troy 25, Albany 26, Glens Falls 27, Troy 28, New York city March 2-7.

BATES BLANCHE (The Darling of the Gods; David Belasco, mgr.): New York city Dec. 2—indefinite.

BELLEW, KYRLE (Lasker and Co., mgrs.): Chicago, Ill., March 1-7.

BEN HUR: New Orleans, La., Feb. 16-28, Atlanta, March 2-7.

BENNETT, HARRY: Green Bay, Wis., Feb. 25, Appleton 26, Neenah 27, Oshkosh 28, Fond du Lac March 2, Ripon 3, Beaver Dam 4, Watertown 5, Portage 6, Baraboo 7.

BEVERLY PARDOE (F. G. Bonn, mgr.): Alliance, O., Feb. 25, Canton 26, Chicago, Ill., March 2.

BIRDSALL, AMELIA (The Fatal Mrs. Johnson): New York city Feb. 9—indefinite.

BLAIR, EUGENIE (Geo. Henry Gramlich, mgr.): Ottawa, Can., Feb. 23, 24, Kingston 25, Brockton 26, Westcourt 27, London 28, Rochester, N. Y., March 2-4, Syracuse 5-7.

BLANEY STOCK: Newark, N. J.—indefinite.

BOTTLE, THE STOCK: Louisville, Ky.—indefinite.

BOWERY IN TOWN (Frank Hennessy, mgr.): Pittsburg, Kan., March 2, Coffeyville 4, Parsons 5, Lawrence 6, Kansas City, Mo., 8-14.

BRUNE, MRS. (Wallace Munro, mgr.): Pittsburg, Kan., Feb. 25, Wichita 27, Junction City 28, Kansas City, Mo., March 2-7, St. Joseph 8.

BUNNELL BELL (The County Fair): Lynn, Mass., Feb. 23, Haverhill 25, Portsmouth, N. H., 26, Rockland 27, Portland, Me., 28, Bangor March 2, Waterville 3.

BURT HEY: Baltimore, Md., Feb. 23-28, Norfolk, Va., March 2-7.

CAMPBELL, MRS. PATRICK: Detroit, Mich., Feb. 23-28, Toledo, O., March 2, Columbus 3, 4, Dayton 5, Indianapolis, Ind., 6, 7.

CAPTAIN JINKS OF THE HORSE MARINES (P. J. Kennedy, mgr.): Minneapolis, Minn., Feb. 22-28, St. Paul 29-March 7.

CARTER, MRS. LESLIE (Du Barry; David Belasco, mgr.): Philadelphia, Pa., Feb. 9-March 7.

CARET'S TROUBLES (Kennedy and Gray, mgrs.): Perry, Ia., Feb. 24, Eagle Grove 25.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Brownsville, Pa., Feb. 24, Latrobe 25, South Fork 26, Windber 27, Somerset 28.

CLARKE, HARRY CORSON: Seattle, Wash., Feb. 1-March 28.

CLAYTON, KATE: Butte, Mont., Feb. 24, 25, Great Falls 26, Helena 27, Missoula 28, Spokane, Wash., March 2, 3, Walla Walla 4, North Yakima 5, Ellensburg 6, Seattle 7, New Whatcom 9.

COGHLAN, ROSE (Hugh Grady, mgr.): Cedar Rapids, Ia., Feb. 24, Des Moines 25, Omaha, Neb., 26, Sioux City, Ia., 27, Des Moines 28, Plattsmouth March 2, Nebraska City 3, St. Joseph, Mo., 4, Lincoln, Neb., 5, Fremont 6, Cheyenne, Wyo., 7.

COHANS, THE FOUR (Fred Niblo, mgr.): New Orleans, La., Feb. 23-28, Mobile, Ala., March 2, Montgomery 3, Selma 4, Birmingham 5, Macon, Ga., 6, Savannah 7.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COLUMBIA STOCK: Washington, D. C.—indefinite.

COLUMBIA THEATRE STOCK: Brooklyn, N. Y.—indefinite.

COLUMBIA THEATRE STOCK: Philadelphia, Pa.—indefinite.

CORIANTON (Louis A. Imhaus, mgr.): Seattle, Wash., Feb. 22-28.

CRANE, W. H. (David Harum): Boston, Mass., Feb. 16-28.

DARCY AND PECK'S STOCK: Philadelphia, Pa., Aug. 23—indefinite.

DAVID HARUM (E. G. Davidson, mgr.): Faribault, Minn., Feb. 27, Fond du Lac, Wis., March 4, Rhinelander 5, Eckhart 12, Elkhart, Ind., 13

DEARBORN STOCK: Chicago, Ill., Sept. 14—indefinite.

DE TOURNEY, MME. ELSIE (Silv. G. Hinckaugh, mgr.): Galva, Ill., Feb. 25, 26.

DONNELLY STOCK (Henry P. Donnelly, mgr.): New York city, Sept. 1—indefinite.

DOTY, EARLE (The Man in the Iron Mask; Jos. R. Grism, mgr.): Lockport, N. Y., Feb. 24, Lyons 25, Rochester 26, Batavia 27, Auburn 28, Fulton March 2, Oswego 3, Syracuse 4, Utica 5, Albany 6, Troy 7.

DOWN AND UP (Whitney Bros.; H. E. Whittington, mgr.): Cleveland, O., Feb. 23, Cincinnati 24-28, Warren 27, Youngstown 28, Cleveland March 1, Manhattan 2, 3, Logansport 4, Chicago, Ill., 5-7.

DOWN BY THE SEA (Al. Hart, mgr.): Westboro, Mass., Feb. 24, Milford 25, Hopkinton 26, Framingham 27, Natick 28, Holliston March 2, Hopkinton 3, Franklin 4, Medway 5, Millis 6, Needham 7.

DOWN HOME (Charles J. Carter's): Cambridge City, Ind., Feb. 24, Richmond 25, Connersville 26, Greensburg 27, Shelbyville 28, Franklin March 2, Whiteland 3, Trenton 5, Troy, O., 27, Bloomdale 28, Tenth Street 29, Washington C. H. 30, Circleville 31, Lancaster 8, New Lexington 4, Somerville 7.

DREW, JOHN: Chicago, Ill., Feb. 23-March 7.

EAST LYNNE (Between Wars; Frank Rea, mgr.): Wilmington, Del., Feb. 23-28, Elizabeth, N. J., 26-28.

EDESON, ROBERT (Soldiers of Fortune; Henry B. Harris, mgr.): Philadelphia, Pa., Feb. 16-March 7, Newark, N. J., 9-14.

EIGHT BELLS: Cleveland, O., Feb. 23-28.

ELITE STOCK (F. M. Galtsill, mgr.): Brooklyn, N. Y., Aug. 24—indefinite.

EMPIRE THEATRE STOCK: New York city Jan. 19—indefinite.

EVERYMAN: Toronto, Can., March 2-7.

FAVERSHAM, WM.: Boston, Mass., Feb. 23-March 7.

FAWCETT STOCK (L. W. Scott, mgr.): Baltimore, Md.—indefinite.

FENBERG STOCK (Dick Ferris): Minneapolis, Minn.—indefinite.

FINNIGAN'S BALL (Ollie Mack, mgr.): Springfield, Mo., Feb. 24, Paola, Kan., 25, Nevada 26, Fort Scott 27, Mt. Carmel, Ill., March 2, Anderson 3, Lawrence 4, Ottawa 5, Emporia 6, Topeka 7.

FISCHER, ALICE (Geo. Broadhurst, mgr.): Buffalo, N. Y., Feb. 23-28, Haverly 28, Utica 27, Albany 28, Boston, Mass., March 2-7.

FISHER STOCK: San Francisco, Cal.—indefinite.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New York City Nov. 10-Feb. 28, Cincinnati, O., March 2-14.

FORBES, MARY ELIZABETH (Barbara Frietchie; Scott Buxton, mgr.): Omaha, Neb., Feb. 22-28, Fort Dodge, Ia., March 2, Waterloo 3, Waverly 4, Springfield 5, Northampton 6, Hartford, Conn., 7.

GRAND OPERA HOUSE STOCK: Philadelphia, Pa.—indefinite.

GRAND STOCK: Pittsburgh, Pa.—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 22—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): Brooklyn, N. Y., Aug. 24—indefinite.

GRIFFITH, JOHN (Macbeth): Winnipeg, Man., Feb. 24, 25, Grand Forks, N. D., 26, Crookston, Minn., 27, Fargo, N. D., 28, Jamestown 2, Valley City 3, 27, 28.

GUTES, LOUIS (With Greasy Edward C. White, mgr.): Hornell, Chemung, Pa., Feb. 24, Bradford 25, Kane 26, Ridgway 27, Brockport, N. Y., 28.

HACKETT, JAS. K. (The Crisis): Elgin, Ill., Feb. 24, Racine, Wis., 25, Milwaukee 26-28, Grand Rapids 27, Kalamazoo 2, Syracuse, N. Y., 4, Colgate 5, Glens Falls 7.

HAMFORD, CHARLES B. (F. Lawrence Walker, mgr.): Spokane, Wash., Feb. 24, Seattle 25-28, Everett March 1, Whatcom 2, Tacoma 3.

HAPPY HOOLIGAN (Gus Hill's): Austin, Tex., Feb. 24, San Antonio 25, Houston 26, Galveston 27, Beaumont 28, New Orleans, La., March 1-7.

HARDING, VIRGINIA: Newark, N. J., Feb. 23-28.

HARVEY, MARTIN: Pittsburg, Pa., Feb. 23-28, Cleveland, O., March 2-7.

HAWKINS, CHARLES: Cleveland, O., Feb. 23-28.

HEARTS ADRIFT: Boston, Mass., Feb. 24, Providence, R. I., March 2-7, Washington, D. C., 8-14.

HEARTS OF GOLD (Edward F. Evans, mgr.): Wheeling, W. Va., Feb. 24, Huntington 25, Ft. Wayne 26, Columbus City 27, Wabash 28.

HEARTS OF OAK (Wm. B. Gross, mgr.): Syracuse, N. Y., Feb. 23-28, Rochester 30-March 4, Milwaukee, Wis., 5-7.

HELLO, BILL (Goodhue and Kelley, mgrs.): Savannah, Ga., Feb. 24, Charleston, S. C., 25, Augusta, Ga., 26, Greenville, S. C., 27, Asheville, N. C., 28, Charlotte March 1, Wilmington 2, Raleigh 3, Durham 4, Norfolk, Va., 5, 6.

HERMAN, CHARLES D. (Arthur F. Ward, mgr.): Houston, Tex., Feb. 23, 24, Austin 25, 26, San Antonio 27, 28.

HER LORD AND MASTER (Geo. W. Rankin, mgr.): Joliet, Ill., Feb. 24, Freeport, Ill., 26, Monmouth 27, Canton 28, Moline 29, Cedar Rapids, Ia., March 2, Ottumwa 3, Marshalltown 4, Des Moines 5, Omaha, Neb., 6, 7.

HILLARD, MILDRED (Ed. and C. White, mgr.): Geneseo, N. Y., Feb. 24, Geneva 25, Utica 26, Troy 27, Oneonta 28.

HUMAN HEARTS (Eastern; James M. Blanchard, mgr.): Albany, N. Y., Feb. 22-28, Hudson 28, Catskill 29, Newburg 30, New York city March 2-7.

HUMAN HEARTS (Southern; Harry Pennypacker, mgr.): Grand Rapids, Mich., 22-28, Bellaire, O., 28, Cincinnati March 1-7.

HUNTING FOR HAWKINS (Western; Wm. Gray, mgr.): St. Joseph, Mo., Feb. 24, 25, Chillicothe 26, Moberly 27, Louisiana 28, East St. Louis, Ill., March 1, Quincy 2, Ft. Madison, Ia., 3, Burlington 4, Hannibal 5, Cedar Rapids 6, Marshalltown 7.

IN CONVICT'S STRIPES (Bert St. John, mgr.): Elizabeth, N. J., Feb. 23-28.

INDIANA POLIS (Dramatic Price; Wm. N. Smith, mgr.): Mon. Ill., Feb. 28, Fulton 27, Morrison 28.

IN OLD KENTUCKY: New York city Feb. 23-28.

IRVING, ISABEL (The Crisis; Jas. K. Hackett, mgr.): Beaver Falls, Pa., Feb. 24, Butler 25, Greenville 26, Ashtabula, O., 27, Warren 28, Johnstown, Pa., March 2, Altoona 3, Du Bois 4, Kane 5, Warren 6, Franklin, Pa., 7.

IRVING PLACE STOCK (Heinrich Conried, mgr.): New York city—indefinite.

JAMES BOYS IN MISSOURI (Eastern; Geo. Kilgo, prop.; Frank Gazzolo, mgr.): Providence, R. I., Feb. 23-28, Philadelphia, Pa., March 2-7, Newark, N. J., 8-14.

JAMES BOYS IN MISSOURI (Western; Geo. Kline, prop.; Frank Gazzolo, mgr.): Joplin, Mo., Feb. 25, Webb City 26, Carthage 27, Springfield 28, Memphis, Tenn., March 2-4.

JAMES, LOUIS, AND FREDERICK WARDE (Wagenhals and Kemper, mgrs.): Wallace, Ida., Feb. 23, Butte, Mont., 24-28, Anaconda March 2, Helena 3, Bozeman 4, Duluth, Minn., 6, St. Cloud 7.

JANICE MEREDITH (Wm. Sorrell and Rose Stahl; A. Greenbaum, mgr.): Louisville, Ky., March 2-7.

JEFFERSON, JOE, JR., AND WM. W. (The Rivals; Henry F. George, mgr.): Bellefontaine, O., Feb. 24, Middletown 25, Springfield 26, Richmond, Ind., 27, Logansport March 2, Marion 3, Newark, O., 4, Zanesville 5, Marietta 6, Fairmount, W. Va., 7.

JEFFERSON, THOS. (Rip Van Winkle; Chas. B. Jefferson, mgr.): Steubenville, O., Feb. 24.

JEROME (Walter E. Perkins): Portland, Me., Feb. 24, 25, Lawrence, Mass., 26, Salem 27, Fall River 28.

JESSE JAMES (Fred Golding, mgr.): Greenville, Pa., Feb. 24, South Sharon 25, New Comerstown, O., 26, New Lexington 27, Circleville 28, Parkersburg, W. Va., March 2, Athens, O., 3, Pomeroy 4, Gallipolis 5, Wellston 6, Jackson 7.

JIM BLUDSO: New York city Jan. 5—indefinite.

KATZENJAMMER KIDS: Indianapolis, Ind., Feb. 23, Ft. Wayne 28, Peru March 2, Lafayette 3, Crawfordsville 4, Frankfort 5, Brazil 6, Terre Haute 7.

KELSEY, HERBERT, AND EFFIE SHANNON: Buffalo, N. Y., Feb. 23-28.

KIDDER, KATHERYN: Lake Charles, La., Feb. 24, Beaumont, Tex., 25, Galveston 26, Houston 27, Victoria 28, San Antonio March 2, Austin 3, Marlin 4, Waco 5, Ft. Worth 6, Dallas 7.

KIDNAPPED IN NEW YORK (Barney Gilmore; Harry Montgomery, mgr.): Chicago, Ill., Feb. 15-28, St. Louis, Mo., March 1-7, Kansas City 8-14.

LANGTRY, MRS.: Baltimore, Md., Feb. 23-28, Detroit, Mich., March 2-7.

LEWIS, HORACE (A Poor Relation; Fred G. Berger, mgr.): La Crosse, Wis., Feb. 24, Tomah 25, Madison 26, Prosport, Ill., 27, La Salle March 1, Ottawa 2, Joliet 3, Elgin 4, La Port, Ind., 5, Marion 6, Muncie 7, Hartford City 10, Union City 11.

LOOPING THE LOOP (A. P. Wilton, mgr.): Youngstown, O., Feb. 23-28.

LORD STRATHMORE (David J. Truitel, mgr.): Roseburg, Ore., Feb. 24, Sacramento, Cal., 25.

LOST IN THE DESERT (Gus Hill's; W. B. Moore, mgr.): Holyoke, Mass., Feb. 26-28.

LOST RIVER: Newport News, Va., Feb. 24, Norfolk 25, Lynchburg 27, Roanoke 27, Bluefield, W. Va., 28, Pocahontas, N. Y., March 3, Waterbury, Conn., 4, Bridgeport 5-7.

LOVERS' LANE (Western): Oakland, Cal., Feb. 24, 25, San Jose 26, Stockton 27, Sacramento 28, Portland, Ore., March 2-4, Tacoma, Wash., 5, Spokane 6, New Whatcom 7.

McCARTHY'S MISHAPS: Roanoke, Va., Feb. 24, Lynchburg, 25, Charlottesville 26, Culpeper 27, Alexandria 28.

McFADDEN'S ROW OF FLATS (Thos. J. Ryan, mgr.): Pittsburg, Pa., Feb. 23-28, Washington, D. C., March 2-7.

MACK, ANDREW (The Ball Game Boy): Brooklyn, N. Y., Feb. 23-28, Waverly, Conn., March 2, Willimantic 3, Rockville 4, Manchester 5, Rockville 6, Hartford, Conn., 7, Meriden 8.

MALONEY'S WEDDING DAY (Jos. J. McCabe; Geo. A. Tyrrell, mgr.): Paterson, N. J., Feb. 23-28, Mt. Vernon 28, Rutherford 27, Hackensack 28, Englewood 29, Hoboken March 2, Perth Amboy 3, Rahway 4, Jackson 5, Elizabeth 6, Bridgeton 7.

MANNERING, MARY (Frank McKee, mgr.): Hartford, Conn., Feb. 23-28, Providence, R. I., March 2-7.

MANSFIELD, RICHARD: Baltimore, Md., Feb. 23-28, Washington, D. C., March 2-7.

MARTELL, ROBERT B. (H. W. Hanley, mgr.): Buffalo, N. Y., Feb. 23-28.

MAN TO MAN (Griswold and Buckley, mgrs.): Greenville, O., Feb. 24, Springfield 25, Columbus 26-28, Cedar March 2, Mansfield 3, Ashland 4, Akron 5-7.

MAUD MULLER (G. D. Blaisdell, mgr.): Toronto, O., Feb. 24, Hartly's Ferry 25, St. Mary's 27, Pomeroy March 2, Ft. Plummer, W. Va., 4, Athens, O., 5, Gallipolis 6.

MELVILLE, ROSE (G. R. Stiles, mgr.): Meriden, Conn., Feb. 24, 25, Norwalk 26, New Haven 26-28, Newark, N. J., March 2-7, Jersey City 8-14.

MIC-MAC FINN (Perry and Weaver; Chas. F. Edwards, mgr.): Washington, Pa., Feb. 28.

MILLER, HENRY (The Taming of Helen): St. Louis, Mo., Feb. 23-28, Philadelphia, Pa., March 2-7.

M'LISS (Sadie Hathway): Washington, D. C., Feb. 23-28.

MORRISON, LEWIS: Norfolk, Va., Feb. 24, Richmond 25, Roanoke 26, Charlottesville 27, Bluefield, W. Va., 28.

MR. JOLLY OF JOLIET (Edward Gavin; Beresford and Curtis, mgrs.): Richmond, Va., Feb. 24, Petersburg 25, Hampton Roads 26, Norfolk 27, 28.

MURPHY, JOSEPH: Wheeling, W. Va., March 2, 3, Grand Forks, N. D., 4, Crookston, Minn., 5, Fergus Falls, N. D., 6, Brainerd, Minn., 7.

MURRAY AND MACK (A Night on Broadway; Ollie Mack, mgr.): Baker City, Ore., Feb. 24, Boise City, Ida., 25, Pocatello 26, open, 27, Ogden 28, Salt Lake City March 2-7.

MY FRIEND FROM ARKANSAS (Gotz & Nelson, mgrs.): Canton, O., Feb. 24, Washington, Pa., 25, Uniontown 26, Connellsville 27, Greensburg 28, Johnstown March 2, Punxsutawney 3, Du Bois 4, Jackson & Hahn 5, Pittsburgh, Pa., 7.

MANNERING, MARY (Frank McKee, mgr.): Hartford, Conn., Feb. 23-28, Providence, R. I., March 2-7.

NANCY BROWN (Gus Hill's): New York city Feb. 16—indefinite.

NELL FRAWLEY (Leigh D. Brockett, mgr.): Manila, P. I.—indefinite.

NELL STOCK (Geo. L. Baker, mgr.): Portland, Ore., Sept. 1—indefinite.

NEW AMSTERDAM THEATRE STOCK: Chicago, Ill.—indefinite.

NEW YORK DAY BY DAY (G. W. Wingett, mgr.): Ft. Wayne, Ind., Feb. 24, Dunkirk 25, Marion 26-28, Decatur March 2, Portland 3, Lima, O., 4, Toledo 5-7.

NOT GUILTY (Whitaker and Nash, mgrs.; R. A. Stahler, mgr.): Flint, Mich., Feb. 24, Lansing 27, Battle Creek 28, Detroit March 1-7.

OLCOTT, CHAUNCEY (Old Limerick Town; Augustus Pitou, mgr.): Jersey City, N. J., Feb. 23-28, Brooklyn, N. Y., March 2-7.

OLD ARKANSAW (Will F. Lindsay, mgr.): Oxford, Miss., Feb. 25, Water Valley 26, Grenada 27, Durant 28, Clarksville March 2, Greenville 3, Vicksburg 4, Jackson 5, Canton 6.

OLD SLEUTH: Chicago, Ill., Feb. 23-28.

OLD OLSON (Ben Hendricks; Will O'Theader, mgr.): Glenwood Springs, Col., Feb. 24, Provo, U., 25, Salt Lake, 26-28, Evanston, Wyo., March 2, 3, Brigham, U., 4.

O'NEILL, JAMES (Liebler and Co., mgrs.): Columbus, O., Feb. 24, Dayton 25, Indianapolis, Ind., 26, St. Louis, Mo., March 2-7.

ONE OF THE MANY (Henry Fredericks, mgr.): Hamilton, Can., Feb. 24, London 25, Kingston 26, Ottawa 27, 28.

ON THE STROKE OF TWELVE (W. B. Lawrence, mgr.): Cincinnati, O., Feb. 22-28.

ON THE SUWANEE RIVER (Clair M. Paton, mgr.): New York city Feb. 22-28.

ONLY A SHOP GIRL: Albany, N. Y., Feb. 23-28.

OTHER PEOPLE'S MONEY (May Sargent; R. L. Johnson, mgr.): Arkansas City, Kan., Feb. 24, Guthrie, Okla., 25, El Reno 27, Shawnee 28, S. McAlester, I. T., March 2, Muscogee 3, Lamar, Mo., 4, Carthage 5.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Appleton, Wis., Feb. 24, Green Bay 25, Wausau 26, Chippewa Falls 27, Rochester, Minn., 28, St. Paul March 1-4, Minneapolis 5-7.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Camden, N. J., Feb. 23-25, Trenton 26, New Brunswick 27, Bridgeton 28, Danbury, Conn., March 2, Meriden 3, Middletown 4, Fall River, Mass., 5-7.

OWEN, WM. (The School for Scandal; Martin Sheeley, mgr.): Kent, O., Feb. 24, Wooster 25, Millersburg 26, New Philadelphia 27, Zanesville 28.

PECK AND HIS MOTHER-IN-LAW (Edgar Selden, mgr.): Toledo, O., Feb. 23-28, Detroit, Mich., March 2-7.

PECK'S BAD BOY (Eastern; Geo. W. Heath, mgr.): Marion, Ind., Feb. 24, Alliance, O., 25, Salem 27, New Castle, Pa., 26, Sharon march 2, Titusville 3, Union City 4, Erie 7.

PECK'S BAD BOY (Northern; Leroy J. French, mgr.): Charlton, Ia., Feb. 24, Albia 25, Centreville 26, Bloomfield 27, Fort Madison 28, Burlington March 2, Washington 3, Fairfield 4, Eldon 5, Ottumwa 6, Oskaloosa 7.

PENNSYLVANIA (C. E. Callahan, mgr.): Pittsburg, Kan., Feb. 24, Coffeyville 25, Chanute 27, Ft. Scott 28, Council Bluffs, Ia., March 1, Des Moines 2-4, Boone 5, Sioux City 7, Sioux Falls 8.

PIKE THEATRE (D. H. Hunt, mgr.): Cincinnati, O., Sept. 28—indefinite.

PIKE THEATRE (David H. Hunt, mgr.): Washington, D. C., Feb. 23-March 21.

PROCTOR STOCK: Montreal, Can.—indefinite.

QUEEN OF THE HIGHWAY (Wallick's; W. McGowan, mgr.): Utica, N. Y., Feb. 23, 24, Troy 25-28.

QUINCY ADAMS SAWYER (C. J. Atkinson, mgr.): Rome, N. Y., Feb. 24, Little Falls 25, Glens Falls 26, Granville 27.

RADCLIFFE'S, CARRIE, STOCK: Philadelphia, Pa.—indefinite.

RAILROAD JACK (Eastern; Madden Caufman, mgr.): Cedar Falls, Ia., Feb. 24, Davenport March 1, Anderson 2, Galesburg 3, Ottumwa 7.

REUBEN IN NEW YORK: Geo. Curran, mgr.): Clarksburg, W. Va., Feb. 27, Morgantown 28, Sistersville March 2, Washington 3.

REYNOLDS, HARRINGTON: San Francisco, Cal., Sept. 28—indefinite.

ROBER, KATHERINE (E. D. Fiske, mgr.): Worcester, Mass., Feb. 23-28, Gloucester March 2-7.

ROBERT EMMETT (Brandon Tynan): Philadelphia, Pa., Feb. 16-28.

ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Ostein, Minn., Feb. 26-28, Rantport, March 2-4, Lobec 5-7, Machias 9-11, Cherryfield 12-14.

ROBSON, ANDREW (Richard Carvel; Wallace Munro, mgr.): Helena, Tenn., Feb. 24, Clarksdale, Miss., 25, Vicksburg 26, Baton Rouge, La., 27, Natchez, Miss., 28, Yazoo City March 1, Jackson 2, Nashville, Tenn., 3, Chattanooga 5, Knoxville 6, 7.

ROBSON, STUART (D. V. Arthur, mgr.): Philadelphia, Pa., Feb. 23-28.

ROMEO AND JULIET (F. A. Dorlon, mgr.): Pensacola, Fla., Feb. 28.

ROYAL LILLIPUTIANS (Gus Hill, mgr.): Chicago, Ill., Feb. 23-28.

RUDOLPH AND ADOLPH (Mason and Mann): Brookhurst and Currie, mgrs.): Oskaloosa, Ia., Feb. 24, Ottumwa 25, Burlington 26, Quincy 27, Springfield, Ill., 28.

RUSSELL, ANNIE: New York city Jan. 19—indefinite.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): Los Angeles, Cal., Feb. 22-28.

SEARCHLIGHTS OF A GREAT CITY: Chicago, Ill., Feb. 23-28.

SHORE ACRES (William B. Gross, mgr.): Piqua, O., Feb. 24, Nelsonville 27, 28, Fairmont, W. Va., March 2, Morgantown 3, Connellsville, Pa., 4, Cumberland, Md., 5, Wilmington, Del., 7.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Boston, N. J., Feb. 24, Newton 25, Hoosac 26, Fishkill, N. Y., 27, Danbury, Conn., 28, Bristol March 2, Winsted 3, Rockville 4, Springfield, Mass., 5-7.

SIDE TRACKED (Western; Jule Walters): Waxahatchie, Tex., Feb. 24, Hillsboro 25, Waco 26, Austin 27, San Antonio March 1.

SKINNER, OTIS (J. J. Buckley, mgr.): Chicago, Ill., Feb. 16-28.

SOTHERN, E. H.: New York city—indefinite.

SPOONER STOCK (Mrs. Spooner, prop.; Wm. McAlister, mgr.): Brooklyn, N. Y., Aug. 24—indefinite.

SPOTLESS TOWN (Gus Hill's; Al. Delson, mgr.): Buffalo, N. Y., Feb. 23-28.

STANDARD THEATRE STOCK: Philadelphia, Pa.—indefinite.

STERLING, ALMA (A Daughter's Devotion; J. R. Stirling, mgr.): Shamokin, Pa., Feb. 24, Mt. Carmel 25, Bloomsburg 26.

STODDART, J. H. (Kirk La Shelle, mgr.): Elizabeth, N. J., Feb. 24, Harrisburg, Pa., 27, Reading March 2, Allentown, 3, Wilkes-Barre 4, Scranton 5, Binghamton, N. Y., 6, Ithaca 7.

SUBURBAN: Paducah, Ky., Feb. 24, Evansville, Ind., 25.

SUPERBA: Milwaukee, Wis., Feb. 23-28.

SWEET CLOVER (A. A. Thayer and T. J. Meyers, mgrs.): Raleigh, N. C., Feb. 24, Durham 25, Greensboro 26, Danville, Va., 27, Salisbury, N. C., 28.

SUWANEE RIVER: New York city Feb. 23-28.

TRANSCONTINENTAL STOCK: Milwaukee, Wis., July 2—indefinite.

THE BURGLAR AND THE WAIF (Gus Forbes; Bowes, Wilbur and Cooke, mgrs.): Spokane, Wash., Feb. 22-28, Walla Walla, Wn., 27, Wallace, Ida., 28, Wallace 1, Mullan 2, Missoula, Mont., 3, Hillyard 4, Spokane 5, Ritzville 6, Pullman 7, Moscow, Ida., 8, Lewiston 9, Asotin 10, Dayton, Wash., 11, Pomeroy 12, Colfax 13, Palouse 14, Genesee, Ida., 15, Moscow 16, Pullman 17, Colfax 18, Palouse 19, Genesee, Ida., 20, Lewiston 21, Asotin 22, Dayton, Wash., 23, Pomeroy 24, Colfax 25, Palouse 26, Genesee, Ida., 27, Moscow 28, Pullman 29, Colfax 30, Palouse 31, Genesee, Ida., April 1, Moscow 2, Pullman 3, Colfax 4, Palouse 5, Genesee, Ida., 6, Moscow 7, Pullman 8, Colfax 9, Palouse 10, Genesee, Ida., 11, Moscow 12, Pullman 13, Colfax 14, Palouse 15, Genesee, Ida., 16, Moscow 17, Pullman 18, Colfax 19, Palouse 20, Genesee, Ida., 21, Moscow 22, Pullman 23, Colfax 24, Palouse 25, Genesee, Ida., 26, Moscow 27, Pullman 28, Colfax 29, Palouse 30, Genesee, Ida., May 1, Moscow 2, Pullman 3, Colfax 4, Ann Arbor 5, Portland, Ore., 6, Salem 7, Albany 8, Eugene 9, Roseburg 10, Ashland 11, Grants Pass 12, Medford 13, Oakland,

WILLIAMS AND WALKER (Percy G. Williams, mgr.): New York city Feb. 16—indefinite.
WILLIS, EDWARD, WAS IN FLOWER (Ellis Jeffreys): Fond du Lac, Wis., Feb. 24, 25. Janesville 26, Beloit 27, Rockford 28, Freeport March 2, Dubuque, Ia., 3, Clinton 4, Davenport 5, Rock Island, Ill., 6, Galesburg 7.
WISE BROTHERS' GOING TO TOWN (Sherlock and Wise, mgrs.): Lincoln, Neb., Feb. 24-25.
WITH THE BELL TOLLS (Travers Vale and S. S. Shubert, mgrs.): Shenandoah, Pa., Feb. 24, Pottsville 25, Norristown 26, Carlisle 27.
WOLFF, MAUD: Lawrence, Mass., Feb. 27, 28.
WOLFORD, L. E.: Washington, D. C., Feb. 23-28, Baltimore, Md., March 2-7, Pittsburg, Pa., 9-14.
WORLD AGAINST HER, THE (Jessie Payne Belasco and Frank Powell, mgrs.): Broad Ripple, Ind., Feb. 24, Frankfort 25, Lafayette 26, Logansport 27, Peru 28, Goshen March 2, Elkhart 3, Niles, Mich., 4, Kalamazoo 5, Battle Creek 6, Jackson 7.
WRIGHT, HUNTLEY (P. J. Kennedy, mgr.): R. U. Giroux, mgr.): Galesburg, Ill., Feb. 24, Davenport 25, Dubuque, Ia., 26, Prairie du Chien, Wis., 27, La Crosse 28, St. Paul, Minn., March 1-7, Minneapolis 8-14.
YORK STATE FOLKS: Cincinnati, O., Feb. 22-28.
ZIG-ZAG ALLEY (W. E. Finch and Walter Floyd, mgrs.): Norfolk, Va., Feb. 16-21, Richmond 23-28, Petersburg, Va., March 2-4, Easton, Pa., 6, Trenton, N. J., 7, Hazelton 9.

REPERTOIRE COMPANIES.

ALLEN STOCK: San Jose, Cal., Feb. 22-28.
APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.
ARNOLD STOCK (J. F. Arnold, mgr.): Pensacola, Fla., Feb. 22-28, Brunswick, Ga., March 2-7, Jacksonville, Fla., 9-14.
AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): New London, Conn., Feb. 23-28, Norwich March 2-7.
AUBREY STOCK (Western; W. D. Fitzgerald): Morristown, Pa., Feb. 23-27, Chester March 1-7.
BENNETT AND MOULTON (J. M. Torr, mgr.): Johnstown, Pa., Feb. 23-28, Wheeling, W. Va., March 2-7, Bellaire, O., 9-14.
BENNETT AND MOULTON (Ad. P. Read, mgr.): Ashland, Pa., Feb. 23-28, Shenandoah March 2-7, Pottsville 9-14.
BENNETT AND MOULTON (Ira Newell, mgr.): Yonkers, N. Y., March 2-7, Poughkeepsie 9-14, Lynn, Mass., 16-21.
BENNETT AND MOULTON (George K. Robinson, mgr.): Elmira, N. Y., March 2-7, Syracuse 9-14, Niagara Falls 16-21.
BENNETT AND MOULTON (F. C. Twitchell, mgr.): Naugatuck, Conn., Feb. 23-28, Continuing, N. Y., 16-21.
BRIAN STOCK: Piqua, O., Feb. 22-28.
CARNER STOCK: Pittsfield, Mass., Feb. 23-28, Amsterdam, N. Y., March 2-7, North Adams, Mass., 9-14.
CARPENTER, FRANKIE (Jere Grady, mgr.): Scranton, Pa., Feb. 23-28, Syracuse, N. Y., March 2-7, Oswego 9-14.
CASTLE SQUARE STOCK: Ft. William, Can., Feb. 23-28.
CHAPLIN STOCK (Chas. K. Chaplin, mgr.): Westfield, Mass., Feb. 23-28.
CHASE-LISTER (Northern; Glenn F. Chase, mgr.): Albert Lea, Minn., Feb. 23-28, Fort Dodge, Ia., March 2-7, Iowa City 9-14.
CHESTER, ALMA (Edward L. Bloom, mgr.): S. Norwalk, Conn., Feb. 23-28, Elizabeth, N. J., March 2-7.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Washington, Pa., Feb. 23-28, East Palestine, O., March 2-4, Lisbon 5-7, Elwood City, Pa., 9-14.
COOK-CHURCH (H. W. Taylor, mgr.): East Liverpool, O., Feb. 23-28, Butler, Pa., March 2-7.
DAVIDSON, FRANK: Carrollton, Ga., Feb. 24, Cedartown 25.
EMPIRE SHOW (Jule Delmar, mgr.): Philadelphia, Pa., Feb. 22-March 1.
DAVIDSON STOCK (A. L. Davidson, mgr.): Meadville, Pa., Feb. 23-28, East Liverpool, O., March 2-7, Johnstown, Pa., 9-14.
DE VONDE CHESTER STOCK (Phil Levy, mgr.): Franklin, Pa., Feb. 23-28, New Castle March 2-7, Sharon 9-14.
DILGER-CORNELL: Freehold, N. J., Feb. 19-21, Passaic 23-28, Lodi Bank March 2-7.
DYKMAN, ETHEL: Gloucester, Mass., Feb. 23-28, Plymouth March 2-7.
ECLIPSE STOCK: Carthage, Tex., Feb. 24, Nacogdoches 25, Buffalo 26, Jacksonville 27, Tyler 28.
EDWARDS, C. F., STOCK (Sam Carlton, mgr.): Milton, Pa., Feb. 21-28.
ERWOOD STOCK (H. J. Erwood, mgr.): Baltimore, Md., Jan. 19-Feb. 28.
EVANS AND WARD STOCK: Lowell, Del., Feb. 24-28, Harrington 27, 28.
FERNBERG STOCK: Lynn, Mass., Feb. 23-28, Haverhill March 2-7.
FISKE'S COMEDIANS (Harry Bubb, mgr.): Duluth, Minn., Jan. 5-March 7.
FISKE, MAY: Barre, Pa., Feb. 23-28, Carbondale March 2-7.
FLEMING, MAMIE (W. H. Gracey, mgr.): Oneida, N. Y., Feb. 23-28, Saranac Lake March 2-7.
FOX, FRANKLIN, STOCK: Chicago, Ill.—indefinite.
FRANKLIN STOCK (Wyckoff and Herbert, mgrs.): Plymouth, Wis., Feb. 23-24, Kell 26-March 1.
FRENCH, IRVING (Dan McMillan, mgr.): Morristown, N. J., Feb. 23-28.
GARRICK THEATRE (W. P. Taylor, mgr.): St. Johnsbury, Vt., Feb. 23-28, Montpelier March 2-7, Burlington 9-14.
GARSIDE, CONDIT AND MACK: Bradford, Pa., Feb. 23-28, Williamsport March 2-8.
GLICK STOCK (H. Thayer Glick, mgr.): Sarnia, Can., Feb. 23-28.
GRADY STOCK: Lock Haven, Pa., Feb. 23-28.
GUY STOCK (Billy Cassad, mgr.): Perry, Okla., Feb. 23-28.
HADFIELD STOCK: Port Jervis, N. Y., Feb. 23-28.
HALFORD, OLLIE, STOCK (Carl Brehm, mgr.): Butler, Pa., Feb. 23-28.
HALL, DON C.: La Grande, Kan., Feb. 23-28.
HAMILTON COMEDIANS: Poplar Bluff, Mo., Feb. 23-28.
HARCOURT COMEDY (Chas. K. Harris; W. C. McKay, mgr.): Brockton, Mo., Feb. 23-28, Holyoke, Mass., March 2-7.
HAYWARD, GRACE (Dick Ferris; G. W. Winters, mgr.): Paducah, Ky., Feb. 23-28.
HERMAN, CHAS. D.: Houston, Tex., Feb. 23, 24, Austin 25, 26.
HERALD SQUARE STOCK: Marietta, O., Feb. 23-28.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): North Adams, Mass., Feb. 23-28, Saratoga, N. Y., March 2-7.
HIMMELEIN'S IMPERIAL STOCK: Streator, Ill., Feb. 23-28, Springfield March 2-7.
HOWARD-DORSET (F. E. Blanchard): Aurora, Ill., Feb. 23-28.
HOYT'S COMEDY (H. G. Allen, mgr.): Montgomery, Ala., Feb. 23-28, Meridian, Miss., March 2-7, Pine Bluff, Ark., 9-14.
HUNT STOCK: Three Rivers, Mich., Feb. 23-28.
KARROLL, DOT G. C. Webb, mgr.): West Chester, Pa., Feb. 23-28, Mt. Holly, N. J., 26-28, Salem, O., March 2-4, Norristown, Pa., 5-7, Phoenixville 9, 10, Royersford 11, Shamokin 16-18, Mt. Carmel 19-21.
KEYSTONE DRAMATIC (Eastern; McGill and Shipman, props.): Chester, Pa., Feb. 23-28, Baltimore, Md., March 2-7, Philadelphia, Pa., 9-21.
KING DRAMATIC (Lon Beasley and Alma Powell): Ft. Wayne, Ind., Feb. 23-28, South Bend March 1-7.
KING DRAMATIC (Ralph Cummings and Helen Grayce): Oswego, N. Y., Feb. 23-28, Auburn March 2-14.
KLARK-URBAN (H. B. Klark, mgr.): Pittsfield, Mass., Feb. 23-28.
LA DELL COMEDY: Bluebury, Pa., Feb. 23-28.
LAWRENCE STOCK: Winslow, Ill., Feb. 23-28.
LE FEBRE-CARPENTER STOCK (Herman Conkley, mgr.): Sioux Falls, S. D.—indefinite.
LYCEUM STOCK (E. O. Grosjean, mgr.): Appleton City, Mo., Feb. 23-28.
LYONS, LILLIAN, STOCK (Dean and Ketchum, props.): Clare, Mich., Feb. 23-28, Real City March 2-7, Traverse City 9-14.
McAULIFFE, JERE, STOCK: Kingston, N. Y., Feb. 23-28, Newburgh March 2-6, Stamford, Conn., 9-14.
MACK, WILBUR: Montpelier, Ind., Feb. 23-28, Marion, O., March 2-7.
MARKS BROTHERS (Joe and Ale Marks, mgrs.): Brantford, Can., Feb. 23-28.
MARKS BROTHERS (Tom Marks, mgr.): Sarnia, Can., Feb. 23-28, Port Huron, Mich., March 2-7, Chatham 9-14.
MILLER-BRYAN (A. L. Bryan, mgr.): Garrett, Ind., Feb. 23-28, Montpelier, O., March 2-4, Bryan 5-7, Hillsdale, Mich., 9-14.
MORRISON COMEDY (Leigh Morrison, mgr.): Pittsfield, Mass., Feb. 23-28.
MORTIMER, LILLIAN: Wichita, Kan., Feb. 23-28, St. Joseph, Mo., March 1-7, Leavenworth, Kas., 8-14.
MURRAY AND MACKEY COMEDY (John J. Murray, mgr.): Hornellsville, N. Y., Feb. 23-28, Shamokin, Pa., March 2-7.
MYERS, IRENE (Will H. Myers, mgr.): Lancaster, Pa., Feb. 23-28, Hazleton March 2-7.
MYRKLE-HARDER STOCK (W. H. Harder, mgr.): Greenville, Mich., Feb. 23, Charlotte 23-28, Flint March 2-7, Ann Arbor 9-14.
OSBORNE STOCK: Suffern, N. Y., Feb. 23-28.
PAIGE, MABEL (Willard and Co., mgrs.): Charlotte, N. C., Feb. 23-28.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Wilmington, Del., Feb. 23-28.
PAYTON, CORSE, STOCK: Fitchburg, Mass., Feb. 23-28.
PERUCHI-BELDINI (G. D. Perucht, mgr.): Little Rock, Ark., Feb. 23-28, Shreveport, La., March 2-7, Texarkana, Tex., 9-14, Texarkana, Ark., 16-21.
PERUCHI-BELDINI Company (Theo Johnston, mgr.): Huntsville, Ala., Feb. 23-28.
PHELAN, S. V., STOCK (S. V. Phelan, mgr.): Erie, Pa., Feb. 23-28.
PHELAN STOCK (Ralph A. Ward, mgr.): Erie, Pa., Feb. 23-28, Warren March 2-7, McKeesport 9-14.
POLLY'S STOCK (L. E. Pond, mgr.): Portage City, Wis., Feb. 23-28.
SCOTT, GEO. W.: Shreveport, La., Feb. 24-28, Texarkana, Ark., March 2-7, Hope 9-14.
SHEA, THOMAS E. (Jas. Wall, mgr.): Altoona, Pa., Feb. 23-28, Harrisburg March 2-7, Lancaster 9-14.
SPOONER DRAMATIC (F. E. and Allie Spooner; W. Dick Hansman, mgr.): Hopkinsville, Ky., Feb. 23-28.
STANLEY, CARRIE (Chas. B. Burns, mgr.): Ewing, Neb., Feb. 23-28, Attleboro 25-28.
STRATTON, CAMPBELL: Bangor, Me., Feb. 23-28.
TUCKER, LILLIAN, STOCK (Joe Bantry, mgr.): Quebec, Can.—indefinite.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miller, mgr.): Yonkers, N. Y., Feb. 23-28, New Brunswick, N. J., March 2-7, Easton, Pa., 9-14.
VAN DYKE AND EATON (H. Walter Van Dyke): West Superior, Wis., Feb. 24-28.
VAN DYKE AND EATON (O. Mack, mgr.): Fairmont, W. Va., Feb. 16-28, Clarksburg March 2-7, Grafton 9-14.
VERNON STOCK (Benj. B. Vernon, mgr.): Kingston, N. Y., Feb. 23-28, Stamford March 2-7.
WARNER COMEDY (Ben R. Warner, mgr.): Mason, Mo., Feb. 26-28.
WIEDEMAN'S SHOW (Willis Bass, mgr.): Salida, Col., Feb. 23-March 1, Pueblo 2-7, Colorado Springs 9-15.
WILSON THEATRE (E. C. Wilson, prop.): Sistersville, W. Va., Feb. 23-28.
WYCKOFF AND HERBERT: Plymouth, Wis., Feb. 22-28, Kiel 26-March 1.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Toronto, Can., Feb. 23-28, Montreal March 2.
A CHINESE HONEYMOON (S. Shubert, mgr.): New York city June 2—indefinite.
A JEWEL OF ASIA (Jas. T. Powers): Boston, Mass., Jan. 19—indefinite.
BLACK PATTI TROUBADOURS (Voelchel and Nolan, mgrs.): Anniston, Ala., March 2, Cleveland, Tenn., 4, Athens 5, Chattanooga 6, Somerset, Ky., 7.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Jan. 26-Feb. 28.
DANIELS, FRANK: St. Paul, Minn., Feb. 23-25, Minneapolis 26-28, West Superior, Wis., March 2, Duluth, Minn., 3, 4, La Crosse, Wis., 5, Dubuque, Ia., 6, Madison, Wis., 7.
DALY, DAN (The New Clown): Boston, Mass., Feb. 16-28.
DE ANGELIS, JEFFERSON, OPERA: Quincy, Ill., Feb. 24, Peoria 25, Springfield 26, Bloomington 27, Burlington, Ia., 28, Chicago, Ill., March 1.
FIDDLE DEE DEE (Tony P. Mason, mgr.): New York city Feb. 23-28.
FLORODORA (The New York; Fisher and Ryley, mgrs.): New York city Jan. 26—indefinite.
FLORODORA (Eastern; Fisher and Ryley, mgrs.): Jackson, Mich., Feb. 24, Ann Arbor 25, Fort Huron 26, Adrian 27, Toledo, O., 28, Zanesville March 2, Wheeling, W. Va., 3, Springfield, O., 5, Columbus 6, 7, Dayton 9, Indianapolis Ind., 10, 11, Peoria, Ill., 12, Bloomington 13, Decatur 14.
FLORODORA (Western; Fisher and Ryley, mgrs.): Montgomery, Ala., Feb. 24, Atlanta, Ga., 25, 26, Columbus 27, Macon 28, Jacksonville, Fla., March 2, Savannah, Ga., 3, Charleston, S. C., 4, Augusta, Ga., 5, Columbia, S. C., 6, Asheville, N. C., 7.
FOXY QUILLER: Toledo, O., Feb. 22-24.
GILMAN, MABELLE (The Mocking Bird): Providence, R. I., Feb. 23-28, Fall River, Mass., 27.
GLASER, LULU: Brooklyn, N. Y., Feb. 23-28, Washington, D. C., March 2-7.
GORDON-SHIRA OPERA (T. Saunders Gordon, mgr.): Helena, Mont., Feb. 24, Great Falls 25.
GRAU COMIC OPERA (Jules Grau, mgr.): Montreal, Can., Feb. 23-28.
GRAU GRAND OPERA: New York city Nov. 24-Feb. 28.
HELD, ANNA (F. Ziegfeld, Jr., mgr.): Stockton, Cal., Feb. 24, Sacramento 25, Portland, Ore., 27, Seattle, Wash., March 1, 2, Tacoma 3, Spokane 4, 5, Helena, Mont., 6, Butte 7.
HOPPER, DE WOLF (Mr. Pickwick; E. R. Reynolds, mgr.) New York city Jan. 26—indefinite.
KING DODO (Eastern; Henry W. Savage, pres.): Boston, Mass., Feb. 9-March 7.
KING DODO (Western; Henry W. Savage, pres.): Clinton, Ia., Feb. 24, Rock Island, Ill., 25, Davenport, Ia., 26, Muscatine 27, Cedar Rapids 28.
LIBERTY BELLES: Newark, N. J., Feb. 22-28, Philadelphia, Pa., March 2-7.
LIBERTY BELLES (Frank Hennessey, mgr.): New Castle, Pa., Feb. 25, Beaver Falls 26, Franklin 27, Oil City 28.
MR. BLUE BEARD: New York city Jan. 19—indefinite.
NANCY BROWN (Marie Cahill): New York city Feb. 16—indefinite.
PEGGY FROM PARIS (Henry W. Savage, pres.): Chicago, Ill., Jan. 26—indefinite.
POLLARD'S LILLIPUTIANS OPERA: Shanghai, China, and Yokohama, Japan, Feb. 1-28.
POWERS, JAS. T. (The Jewel of Asia): New York city Feb. 16—indefinite.
ROGERS BROTHERS IN HARVARD: Chicago, Ill., Feb. 9-March 7.
ROYAL OPERA: Quebec, Can., Feb. 2—indefinite.
SALLY IN OUR ALLEY: Keokuk, Ia., Feb. 24, Burlington 27.
SAN TOY: Topeka, Kan., Feb. 24, St. Joseph, Mo., 25, Quincy, Ill., 26, Keokuk, Ia., 27, Jacksonville, Ill., 28, Galesburg March 1, Logansport, Ind., 2, Ft. Wayne 4, South Bend 5, Lima, O., 6, Findlay 7.
SYLVA, MARGUERITA, COMIC OPERA (The Strollers): Milwaukee, Wis., Feb. 22-28.
THE BELLE OF NEW YORK (S. Shubert, mgr.): Glens Falls, N. Y., Feb. 24, Cohoes 25, Amsterdam 26, Johnstown 27, Utica 28, Rochester March 2-4, Syracuse 5-7.
THE BILLIONAIRE (Jerome Sykes): New York city Dec. 29—indefinite.
THE BOSTONIANS (Barnabee and MacDonald, props.): Louisville, Ky., Feb. 23, 24, Nashville, Tenn., 25, Memphis 26, 27, Vicksburg, Miss., 28, New Orleans, La., March 2-7, Mobile, Ala., 9, Montgomery 10, Salem 11, Birmingham 12, Atlanta, Ga., 13, 14.
THE BURGOMASTER (W. P. Cullen, mgr.): Montreal, Can., Feb. 24-March 2.
THE CHAPERONS: Chicago, Ill., Feb. 15-28.
THE COUNTRY GIRL: Philadelphia, Pa., Feb. 2—indefinite.
THE DAVIS MUSICAL EXTRAVAGANZA: Allentown, Pa., Feb. 27, 28.
THE PRINCESS CHIC (John P. Slocum, mgr.): Cedar Rapids, Ia., Feb. 25, Clinton, Ill., 26.
THE PRINCE OF PILSEN (Henry W. Savage, prop.): Indianapolis, Ind., Feb. 24, 25, Terre Haute 26, Mattoon, Ill., 27, Evansville, Ind., 28.
THE SHOW GIRL (Hiley's): Meriden, Conn., Feb. 24, Middletown 25, Derby 26, South Norwalk 27, Stratford 28, Poughkeepsie, N. Y., March 2, Schenectady 3, Albany 4, 5, Rochester 6, Akron, O., 7, Detroit, Mich., 9-14.
THE SILVER SLIPPER (Jas. C. Fisher, mgr.): New York city Oct. 27-March 14.
THE SLEEPING BEAUTY AND THE BEAST: Boston, Mass., Feb. 9—indefinite.
THE SULTAN OF SULU (Henry W. Savage, prop.): New York city Dec. 29—indefinite.
THE WILD ROSE (Frank Hamlin, mgr.): New York city Feb. 23-28.
THE STORKS: Boston, Mass., Feb. 16—indefinite.
THE WIZARD OF OZ: New York city Jan. 20—indefinite.
WHEN JOHNNY COMES MARCHING HOME (Fred Whitney, mgr.): New Haven, Conn., Feb. 24, 25, Springfield, Mass., 26, Hartford, Conn., 27, 28.
WILBUR OPERA CO. (E. Pelissier, mgr.): McKeesport, Pa., Feb. 26-28, Norristown March 2-14, Pottsville 16-21.
WILSON, FRANCIS (The Traveler): Chicago, Ill., Feb. 22-28.

MINSTRELS.

BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Danville, Ky., Feb. 25, Lebanon 26, Bardstown 27, Shelbyville March 2, La Grange 3, Frankfort 4.
FIELD'S, AL. G. (R. J. Diggs, mgr.): Kalamazoo, Mich., Feb. 24, Battle Creek 25, Jackson 26, Saginaw 27, Bay City 28, Marquette March 2, Hancock 3, Calumet 4, West Superior, Wis., 6, Duluth, Minn., 7.
HAVERLY'S (A. F. Riley, mgr.): Memphis, Tenn., Feb. 28.
MAHARA'S MINSTRELS (Frank Mahara, mgr.): Milford, Ill., Feb. 24, Watseka 25, Chatsworth 26, Paxton 27, Homer 28, Westville March 1.
MONARCH (Hardy and Young, mgrs.): Rushville, Ind., March 23, Franklin 24, Columbus 25, Madison 26.
PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Albany, Ga., Feb. 24, Jacksonville, Fla., 25, Brunswick, Ga., 26, Savannah 27, Augusta 28, Charleston, S. C., March 2, Columbia 3, Charlotte, N. C., 4, Richmond, Va., 5, Newport News 6, Norfolk 7.
RICHARDS AND PRINGLE'S (Busco and Holland, mgrs.): Dyersburg, Tenn., Feb. 24, Fulton, Ky., 25, Cairo, Ill., 26, Paducah, Ky., 27, Louisville 28, 29, Lexington 30.
VOGEL'S, JOHN: Fostoria, O., Feb. 24, Lorain 25, Fremont 26, Findlay 27, Lima 28, St. Marys March 1, Bellefontaine 3, Columbus 4, Piqua 5, Dayton 6, Hamilton 7.

VARIETY.

AMERICAN BURLESQUERS: New York city Feb. 23-28.
BON TON BURLESQUERS: Chicago, Ill., Feb. 22-28.
BRYANT'S BURLESQUERS: New York city Feb. 23-28.
CITY CLUB: Philadelphia, Pa., Feb. 23-28.
CITY SPORTS: Louisville, Ky., Feb. 22-28.
CRACKER JACKS: Brooklyn, N. Y., Feb. 16-28.
CRAWFORD'S VAUDEVILLE STARS: Elmira, N. Y., Feb. 23-28.
DE RUE BROTHERS: Red Bank, N. J., Feb. 23-28.
EMPIRE SHOW: Philadelphia, Pa., Feb. 23-28.
FOLLOWS STARS: Philadelphia, Pa., Feb. 23-28.
GAY MORNING GLORIES: Philadelphia, Pa., Feb. 23-28.
HIGH ROLLERS: Cleveland, O., Feb. 23-28.
HILL'S, ROSE, ENGLISH FOLLY: Cleveland, O., Feb. 23-28.
JEWETT'S MAJESTICS: Albany, N. Y., Feb. 23-28.
JACK'S SAM T., OWN: Sharon, Pa., Feb. 24, Mercer 25, New Castle 26, Greenville 27, Greensburg 28.
JOLLY GRASS WIDOWS: Indianapolis, Ind., Feb. 23-28.
KNICKERBOCKERS: Cincinnati, O., Feb. 23-28.
LONDON BELLES: Rochester, N. Y., Feb. 23-28.
MERRY MAIDENS (Frank P. Prescott, mgr.): Visita, J. T., Feb. 23-28, S. McAlester 28-28.
MISS NEW YORK, JR. (Geo. Oppenheimer, mgr.): Brooklyn, N. Y., Feb. 23-28.
MOONLIGHT MAIDS: New York city Feb. 23-28.
ORIENTAL BURLESQUERS (Watson's): Lebanon, Pa., Feb. 24, Pottsville 25, Shenandoah 26, Williamsport 27, Bloomsburg 28.
RENTZ, AL.: Ottawa, Can., Feb. 23-25, New York city March 2-7.
RENTZ-SANTLEY: Milwaukee, Wis., Feb. 22-28.
RICE AND BARTON'S GAIETY: Minneapolis, Minn., Feb. 23-28.
THOROUGHBREDS: New York city Feb. 23-28.
TRANSATLANTIC BURLESQUERS: Baltimore, Md., Feb. 23-28.
UTOPIANS (T. W. Dinkins, mgr.): Paterson, N. J., Feb. 23-28.
WEBER AND FIELDS': New York city—indefinite.
WORLD BEATERS: Newark, N. J., Feb. 23-28.

MISCELLANEOUS.

BINGHAM, RALPH: Darlington, Wis., Feb. 24, Hartford 25, Oak City, Ill., 26, Hartford, Mich., 27, Goblesville 28, Weston March 1-3, Continental, O., 4, New Bavaria 5, Keston 6, Ontario 7.
BOSTOCK'S ANIMALS: Amsterdam, N. Y., Feb. 24, 25.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Philadelphia, Pa., Feb. 24, 25, Bridgeton, N. J., 26, Bangor, Me., 27.
BOSTON PHILHARMONIC ORCHESTRA: Kingston, N. Y., Feb. 23-May 1.
BOWMAN'S SHOW: Montgomery, Ala., Feb. 23-28.
BROOKE'S CHICAGO MARINE BAND (Orchestra; Bert A. Hall, mgr.): Chicago, Ill., Feb. 22—indefinite.
BUFFALO BILL'S WILD WEST: London, Eng., Jan. 5—indefinite.
BUTLER, HELEN MAY, BAND: Texarkana, Ark., Feb. 24, Shreveport, La., 25, Timpson, Tex., 26, Long View 27, Marshall 28, Pittsburg March 2, Henderson 3, Tyler 4, Palestine 5, Huntsville 6, Houston 7.
CANADIAN COLORED CONCERT: Wadsworth, O., Feb. 24, West Salem 25, Ashland 26, Crestline 27, Plymouth 28.
CANADIAN JUBILEE SINGERS: Halifax, N. S., Feb. 25, Windsor 26, Huntsport 27.
CASTLETON-OTIS CONCERTS: Sherman, Tex., Feb. 24, Paris 25, Bonham 26, McKinney 27, Greenville 28.
CONKLING SHOW: Waterville, Miss., Feb. 23-28, Oxford 26-28.
COYLE'S MUSEUM: New Orleans, La., Jan. 12—indefinite.
CREATORE BAND (Howard Pew and Frank Perth, mgrs.): Terre Haute, Ind., Feb. 24, 25, St. Louis, Mo., 26, Alton, Ill., 27, St. Louis, Mo., 28-March 1, Kansas City 2-6, Topeka 9, Atchison 10, Lincoln, Neb., 11, Omaha 12, Clinton, Ia., 13, Davenport 14, Chicago, Ill., 15.
FLINT, MR. AND MRS. HERBERT L.: Cairo, Ill., Feb. 23-28, Alton March 1-7, Clinton, Ia., 9, 10, Dubuque 11-14.
GAMBLE, ERNEST (Chas. W. Gamble, mgr.): Minneapolis, Minn., Feb. 24, Granville, Ia., 26, Denison 27, Eaton, Col., March 2, Denver 3, Colorado Springs 4, Canon City 5, Grand Junction 6, Ogden, U., 8, Boise City, Ida., 10.
HELM, PROFESSOR (Magician): Plymouth, Wis., Feb. 23-25, Chilton 26, 27, Cambellsport 28.
HERRMANN, THE GREAT (Thurnauer and German, mgrs.): Pottsville, Pa., Feb. 24, Harrisburg 25, Allentown 26, Reading 27, Trenton, N. J., 28, Providence, R. I., March 2-7, Fall River, Mass., 9, Lawrence 10, Haverhill 11, Portland, Me., 12, Lewiston 13, Manchester, N. H., 14.
KEENE (Magician; Harry J. Dunbar, mgr.): South Sharon, Pa., Feb. 23, Greenville 25.
KELLAR (Magician): Washington, D. C., Feb. 23-28, Baltimore, Md., March 2-7.
MARO (Magician): Grand Rapids, Mich., Feb. 24, Big Rapids 25, Traverse City 26, Louis 27, Edmore 28.
MAVENO'S, PROFESSOR, MAGIC SHOW: Cle Elum, Wash., Feb. 23-24, Roslyn 25-27, Easton 28.
NICKEL PLATE SHOW: Valdosta, Ga., Feb. 26, Waycross 27, Brunswick 28.
NOBLE'S SHOW: Columbia, S. C., Sept 22—indefinite.
PERKINS, ELI: Idaho Falls, Ida., Feb. 24, Dallas, Ore., 27, Grants Pass March 2, Pomeroy, Wash., 4, Milan 7.
ROSTELLE (Hypnotist; C. H. Garry, mgr.): Nicholson, Pa., Feb. 23-28.
ROVING FRANK'S GIPSY CAMP: Atlantic City, N. J., Dec. 1—indefinite.
SMITH, G. PAUL, AND WILLARD GORTON (Protean Entertainment): Monroe Center, Ill., Feb. 24, South Wayne, Wis., 26, Linden 27, Cobb 28, La Farge March 2, Viroqua 4, West Salem 5, New Lisbon 6, Necedah 7.
VANO AND ANOO (Wizards): Niagara Falls, N. Y., Feb. 23-28, Hamilton, Can., March 2-7.
WINDECKER, ALEX. (Necromancer; E. H. Richie, mgr.): Jefferson City, Mo., Feb. 26-28, California March 2, 3, Sedalia 4-7, Clinton 9, 10.
WOOD (Wizard and Ventriloquist): En route through Mexico.

IN OTHER CITIES.

(Received too late for classification.)

KANSAS CITY.

The Winter Circus opened in Convention Hall 16 to a rather light audience, owing to the severe weather, but they will doubtless overcome this difficulty before the end of the week, for the circus proved a huge success last season, and as this year's entertainment is fully equal to that offered before, they are almost sure to yet make good. Manager Louis Shouse has arranged a programme of seven artists that would be difficult to equal, and their many daring and beautiful feats were the source of much wonder to the crowd. The De Comas Troupe in their marvelous acrobatic turn and flying trapeze act were the winners of the most applause. Nettie Carroll in her high wire performance was another strong favorite, and Art and Dot Adair in their balancing act were also well received. L. F. Basile's trained bull, King Bill, gave a very meritorious performance, and Edward Mueller's troupe of educated pigs and sheep was a turn very much out of the ordinary. The equestrian part of the programme was excellently cared for by Julia Cecil and Alexander Lowande and the Rohners, all of whom proved masters in their line. Alva, Delno and Garsed furnished a sensational act on the horizontal bars, high up among the steel girders. Annette's work on the rings, Madame Marie and her equine wonder, Mizpah; the De Rosas Sisters, trapeze artists; R. C. Carlisle, the lasso expert; Kinz and Hartzell, and Plummings and Amoore on the revolving ladders and Eddie De Vau and his co. of acrobatic assistants were all interesting turns. The clowns were much in evidence throughout the show, Arthur Adair and his co., including Messrs. Hartzell, Moore, Kinz, Zaumwert, and others, with Mons. Guerin, the comic mule riding equestrian, caused much amusement. Edward Shipp was the director and J. F. Simmerschied had charge of the music.

One of the big events of the season was the appearance of William Gillette at the Willis Wood 16-18 in Sherlock Holmes. In spite of the very cold weather the house was packed at every performance and the audiences were appreciative to even a higher degree than usual. Too much in praise cannot be said of Mr. Gillette's portrayal of the character of Sherlock Holmes. The star has surrounded himself with a co. of distinctive merit, even the very small parts being finely executed. Ida Conquest, in the role of Alice Faulkner, had but limited opportunities, which was to be regretted, but her little was most artistically done. Griffith Evans, as Professor Moriarty, furnished an excellent character sketch that was never overdone, and Edgar Selwyn made much of the role of Forman. Herbert Percy made a thoroughly natural Dr. Watson. The role of James Larrabee was acceptably done by Ralph Delmore, and Alida Cortelyou cared for the role of Madge Larrabee equally well. Quinton McPherson, Ben Graham, Harry McArdle, and Margaret Gordon were also excellent in smaller parts. The production was mounted with much regard to detail, everything being exceptionally complete. Effie Ellsler in When Knighthood Was in Flower 23-25. Walker Whiteside 23-28. Mrs. Bruce in Unorna March 2-7.

The stock co. at the Century presented Augustus Thomas' delightful Southern play, Alabama, 15-21 to large and appreciative audiences. Probably the greatest praise belongs to Dwight Allen, both for his excellent staging of the play and his work in the role of Colonel Preston. It was one of the most realistic pieces of character acting seen on the local stage this season. Myrtle May, as his daughter, Carey, was pretty and did the role full justice. M. L. Alsop played the part of Captain Davenport very satisfactorily, and Adele Block did well in the rather limited role of Mrs. Page. Frank Gheen made much of the role of Mr. Armitage, and Helen A. Witton, a recent acquisition to the co., was well received as Atlanta Moberly. Frank Belleston, W. S. St. Clair, E. J. Keegan, Guy Leslie Lewis, A. A. Mailer, and Kate Blancke cared for other roles very satisfactorily. Michael struck 22-28.

Barbara Fritchie was the attraction at the Auditorium 13-21, playing to fair business. The play was seen here at the old Coates Theatre several seasons ago, when Julia Marlowe played the title-role, but the engagement was rather limited, as but to comparatively few the play was new. Elizabeth Forbes enacted the title-role in a very creditable manner, winning frequent applause. Wilfred L. Rogers played Captain Trumbull very creditably, and Louis F. Morrison was excellent as Mr. Frietchie. Charles P. Clary, Royal D. Tracy, Milton Rose, Jennie Weidman, and Bessie Stuart Bacon furnished able support. The play was appropriately staged and costumed. Are You a Mason 22-28.

A Ragged Hero, at the Gillis 15-21, repeated its former success of last season by playing to large audiences throughout the week. Hal Brown was seen in the title-role, and proved very adequate to its requirements, his comedy work causing much laughter. The co. numbers some of the same people who were with it last season, and was very capable. Principal roles were played by John S. Wallace, J. Phillip Smith, Alfred Sidwell, Frank Ball, Robert Hendricks, Julia West, Gertrude Swiggett, and Hattie L. Fielding. The production was well staged. The Bandit King 22-28.

Mason and Mason in their laughable musical farce, Rudolph and Adolph, were the attraction at the Grand 15-21. The piece has but a small semblance of a plot, but gives the principals ample opportunity to display their quaint German dialect, much to the amusement of their audience. Robert B. Mack and Nellie Marshall were able assistants in the fun making, and specialties by Fred Walz, Bessie Phillips, and Blanche Homan all made decided hits. A chorus of eight voices was a pleasing feature. Fair audiences were in attendance. Lovers' Lane 22-28. Rose Coghlan in Forget-Me-Not for two performances only March 1. Castle Square Opera co. for two weeks, beginning March 2.

As was to be expected, after the discharge of her husband, Wilson Enos, Gertrude Berkeley tendered her resignation to Manager W. L. Bell, of the Berkeley Playhouse, at the expiration of her ten weeks' contract. With Miss Berkeley's departure the name of Gertrude Berkeley's Playhouse will be dropped and the former name of the house, the Century, will be resumed. Manager Bell stated that the stock co. will be continued along the same lines as before. Miss Berkeley's action has caused sincere regret to her many Kansas City friends, for she is easily one of the most popular actresses who ever appeared in stock here. M. L. Alsop, the leading man, has also resigned, and will leave at the expiration of the present week. It is said that James Durkin has been secured to fill his place.

Creatore's Band will play a week's engagement in Convention Hall March 2-7.

D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

Hearts of Oak throbbed again at the Court Square 24, and its drawing power seems unabated. Her late husband's first success is under the direction of Mrs. James A. Heme, and the co. is capable throughout. Ethel Barrymore showed her versatility before a capacity house 19 in the two radically different plays, Carrots and A Country Mouse, and won much favor. She was finely supported. Coming are The Show Girl 21, Mary Mannering in The Stubbornness of Geraldine 23, When Johnny Comes Marching Home 26, Denman Th

TELEGRAPHIC NEWS

CHICAGO.

A Week of Joy for the Windy City Matinee Girl.

(Special to The Mirror.)

Chicago, Feb. 21.

There are wonderful prospects ahead for the local matinee girl. Just think of Otis Skinner, John Drew, and Kyrle Bellew before this public at one and the same time—and with the Rogers Brothers and Walter Jones on the side, too, to say nothing of Lee Harrison, Joe Buckley, and George Bowles. But it is just that crisis we are to face this week. Mr. Skinner remains at the Grand Opera House for another week in Lazarre, in which he has made a great hit. We always welcome him cordially and hate to see him leave.

The February dinner of the Forty Club takes place at the Wellington next Tuesday, and among the club guests invited are John Drew, Otis Skinner, Lionel Barrymore, Charles B. Wells, George Bowles, Walter Jones, Max Rogers, Gus Rogers, Lee Harrison, Joseph Buckley, Eugene Jepson, William West, Maurice Levi, Oscar Eagle, Kyrle Bellew, Frederic Bock, W. T. Hodge, Fred Lennox, Con T. Murphy, Arthur Deagon, and Frank Lander.

George Washington Samuels, the press agent who never told a lie, has induced John Drew to observe the birthday anniversary of the father of his and our country by opening at Powers' with The Mummy and the Humming Bird at an extra matinee Monday. We have heard much in favor of the Drew play, and, as the Chesterfield of the stage is a favorite here, he is sure of a regal welcome. And we all want to enjoy the hit young Barrymore has made, too.

"Prince" Gustav Luders, the composer, who has made Chicago famous by his tuneful music, floated through from California last week, where he has been talking over his next opera with his librettist, Frank Pixley. He saw Peggy from Paris and enjoyed it. "Gus" is "our own make." We knew him here when he started with a shoestring and a violin string and we rejoice in his success.

Kyrle Bellew will open at McVicker's to-morrow night in A Gentleman of France, and the advance sale indicates an attack upon the house record again. Frank Lander, Fred Bock, and Oscar Eagle are in his support; also that talented little woman, Gretchen Lyons.

With Fred Bock at McVicker's, by the way, Frank Aiken at the Dearborn, and John W. Bisbdell in the City Electrician's office, we are bound to be reminded of the early and palmy days of Chicago theatricals next week.

Next week is the last week of the Rogers Brothers at the Illinois, where their skit on Harvard continues to draw large audiences. They are to be followed by Francis Wilson in The Toreador.

Jack Ferris has returned to the local rialto. He left it not long ago to tour with a strenuous melodrama, called Deadwood Dick. They opened in Moline and played the next night in Rock Island. During the show the U. S. arsenal blew up and fifty million cartridges were exploded. No one was alarmed, as they thought it was the second night of Deadwood Dick. Three days later the show exploded. Ferris is at liberty. He thinks he is lucky to be at liberty after appearing in Deadwood Dick.

The Bostonians closed a phenomenal fortnight's business at McVicker's to-night. Barnabee and Macdonald have listened to eighteen new operas and heard 491 chorus applicants during their stay.

At the Great Northern Walter Jones and The Chaperons have been meeting with success and will remain another week. As the thermometer has been below zero during the greater part of the week, Mr. Jones has been having the usual trouble with his pipes.

A "good roads" convention was held at the Auditorium yesterday, and delegates were present from all of the interests, except the Uncle Tom contingent. The inference drawn is that the walking is a subject near to the hearts of all.

Next week winds up the stock season at the Columbus, and thereafter Stair and Havlin will make it a combination house. Quo Vadis is the farewell bill. Rumor has it that Manager C. P. Elliott will hold the company intact, taking it temporarily to the Auditorium, in Thirty-first Street, pending arrangements for a stock season at Hopkins' or a Summer season at the Olympic.

Manager Lincoln J. Carter is among the lucky ones who are away from the zero weather. He sends us a postal from Palm Beach, Florida, where he says the weather is hot and the surf is warm.

At the Alhambra next week Search Lights of a Great City will follow Kidnapped in New York.

Playgoers from all over the city are going to Glickman's Theatre to study the Yiddish version of The Merchant of Venice, in which Manager Glickman has made a hit in his novel performance of Shylock.

The Little Mother is to be succeeded at the Bijou to-morrow by Barney Gilmore in Kidnapped in New York.

Mr. Hackett brought the company that is to appear in The Bishop's Move at the Manhattan, in New York, on March 2, to Chicago early in the week and has been directing rehearsals at Powers'.

The Lilliputians will follow A Fight for Millions over at the Academy of Music to-morrow.

A man came into my police court the other day and swore out a warrant for a chap named England. Every Irishman on the police force was eager to serve the warrant and pinch England.

Maud MacCarthy was the soloist at the regular Thomas Concerts at the Auditorium yesterday afternoon and this evening.

At the Dearborn Theatre to-morrow afternoon the stock company will follow Brother Officers with an elaborate production of A Colonial Girl.

At the Grand Opera House to-morrow afternoon Max Heinrich, the baritone, will give a farewell song recital under the management of George Hamlin.

The stock company over at the New American will follow Woman Against Woman to-morrow with a revival of The Wages of Sin.

Old Heads succeeds Not Guilty over at Lincoln J. Carter's Criterion to-morrow afternoon.

James Neill was the first to give a benefit for the proposed sanitarium for actors in Colorado, projected by Robert Bell, who is soon to be in Chicago. The benefit took place in Los Angeles Feb. 15, and Manager Morosco and Mr. Neill gave the entire gross receipts. The actors' societies in the East should lend generous aid to this worthy object.

Tom Tom goes along merrily at the new La Salle and is one of the brightest of burlesques.

A well known actor here is momentarily expecting a challenge for a duel from a fiery German student, whose cheek bears several Heidelberg scars, of which he is very proud. "How did he get those scars?" asked a friend of the actor. "I don't know," replied the actor, "but I guess he shaves himself." As yet the German hasn't heard it. "Spy" Hale.

BOSTON.

Imprudence—Running Attractions Achieve Success—Jottings.

(Special to The Mirror.)

Boston, Feb. 21.

All of the theatres will take advantage of Washington's Birthday to give special matinee performances. At the Hollis Street Theatre William Faversham and a notable company will appear in Henry V. Esmond's comedy, Imprudence. This is Mr. Faversham's second appearance in Boston in a stellar capacity. Especial interest will centre in the performance, for it will mark the first appearance of Fay Davis, of Boston birth and development, as an actress in a role of importance. Miss Davis had been away from home for so long a period, and meantime has achieved such remarkable histrionic success in London, that her many friends here will be on hand in large numbers to greet her.

At the Museum William H. Crane in the title-rôle of David Harum will enter on the second week of his engagement. The popularity of play and star seems boundless.

The Sleeping Beauty and the Beast continues at the Colonial.

The new Majestic already has a fine clientele, which finds much praise for both the beauties of the theatre itself and for the comicality and the attractiveness of the opening attraction, The Storks. Richard Carle, the chief fun-maker, and an unusually pretty lot of girls are the mainstays of the operetta.

Dan Daly's drollery as the New Clown is sufficient to make the Park Theatre a mecca for many admirers of this lanky comedian, and his final week here should equal the first for satisfying receipts.

King Dodo, at the Tremont Theatre, is doing a splendid business, and snow storms seem to have little or no effect on the attendance. The engagement has two more weeks.

Way Down East, more rustically real than ever, is pleasing Boston Theatre patrons nightly, and the second week should open on Monday with standing room only signs out.

Hearts Adrift, a melodrama of the conventional human interest, will be presented at Boston Music Hall on Monday.

The Rays, Johnny and Emma, will on Washington's Birthday return to their old stamping ground, the Grand Opera House, and bring with them an up-to-date version of A Hot Old Time, as ludicrous and various as ever.

The Castle Square players next week will once more give their patrons a Shakespearean production, this time of Othello.

Miss Jeane will be the offering for the week of 23 at the Bowdoin Square Theatre by the stock company.

The past week has been marked by several amateur productions. A bright minstrel show in aid of the Sharon Sanitarium was given at Copley Hall by a number of local singers and comedians, and the Second Corps of Cadets appeared at Salem in The Rainbow Chasers, a satirical extravaganza in two acts, by George Lowell Tracy and George T. Richardson.

George D. Campbell, manager of the Malden Auditorium, was given a testimonial by his many friends last week, and standing room, it is said, was at a premium.

George E. Lothrop, of the Bowdoin Square Theatre, has acquired one more outside interest in that property, and now holds practically the entire rights. This is the second transfer in this property within a few weeks.

Two bits of proposed legislation relating to theatres were taken up this week at the State House, theatre managers appearing in opposition to both. One sought to regulate continuous performances, as to hours of opening and duration, and as to attendance of minors; and the other provided that no theatre shall have more than eight seats between aisles, violations to be penalized to the tune of not less than $50. It is not anticipated that the bills will be favorably reported.

Jay Benton.

PHILADELPHIA.

Another Anti-Trust Theatre Mrs. Carter's Success—Jottings.

(Special to The Mirror.)

Philadelphia, Feb. 21.

The blizzard that arrived in this city on Monday evening, followed by zero weather and the uncertainty of trolley accommodation for the balance of the week, seriously affected the receipts of our places of amusement, Mrs. Leslie Carter and Richard Mansfield being an exception, as their advance sales guaranteed standing room only.

H. D. Stair, of Detroit; John Havlin, of Cincinnati, and Frank Burt, of Boston, have completed a circuit of eighteen first-class theatres in the principal cities. The Independent stars and their followers will furnish the sole attractions. Stair and Havlin will control the Auditorium in this city, one of the latest and most up-to-date theatres, with every improvement and in a splendid location, and their popular-priced attractions and bookings will be transferred to the Grand Opera House, of which they assume the management next season. This house, with its immense seating capacity, will prove a big thing for popular combinations, as it is located in the growing district of the Quaker City. This move is not looked upon with favor by the "theatrical syndicate," who lately purchased the Park Theatre. To be confronted by a rival that will ultimately upset all their contemplated plans is not pleasant, surely.

Mrs. Leslie Carter, in Du Barry, at the Broad Street Theatre, has proved to be the sensation of the season. Every performance has been crowded and an additional matinee will be given on Feb. 22. The engagement is for six weeks.

At the Garrick Theatre, Stuart Robson in The Comedy of Errors succeeds Richard Mansfield Feb. 23, for one week only, and Henry Miller will follow on March 2 for two weeks.

The Country Girl, at the Chestnut Street Theatre, with William Norris as the special feature, enters its fourth and final week, to be followed by When Johnny Comes Marching Home.

The three weeks' engagement of E. S. Willard at the Chestnut Street Opera House ends this evening. His latest offering, The Optimist, has made quite a favorable impression and is a valuable addition to the repertoire of this noted and artistic star. Robert Edeson will appear here in Soldiers of Fortune, Feb. 23, for two weeks. Martin Harvey in The Only Way, March 9.

Ezra Kendall's two weeks' engagement in The Vinegar Buyer at the Walnut Street Theatre has been a grand success. The Ninety and Nine, with the original cast, comes on Feb. 23 for two weeks.

Rose Melville as Sis Hopkins bids farewell this evening to the Auditorium after a two weeks' term far surpassing all previous engagements. The new managers, Stair and Havlin, can feel proud of their success in attracting our best class of theatregoers and elevating their theatre to the highest standard. The Empire Show, a vaudeville entertainment headed by James J. Corbett, opens here Feb. 23.

At the Park Theatre, Brandon Tynan in Robert Emmet, aided by the usual benefit ruction, pleased fair audiences and remains for the coming week. The Liberty Bellew will follow March 2.

The bookings at the National Theatre are of the usual order, not up to the standard of former seasons. The Price of Honor filling in time of the week of Feb. 23.

Joseph Santley, the boy actor, in a new musical drama, The Boy of the Streets, is the offering for the week of Feb. 23 up at the People's Theatre. Strong attractions are needed in this Kensington district to make it profitable for the visiting combinations.

The Kensington Theatre for week of Feb. 23 changes from drama to vaudeville and will present Fulgora's Stars, with a long list of prime favorites. Manager Hart has done well this season in improving his house and also the attractions, and has received largely increased patronage.

The Girard Avenue Theatre Stock company offer a novelty for the coming week in Vilmos Titcari and Miss Newman as the soloists in an elaborate concert programme, at each performance preceding a revival of Saving the Wind, a welcome event to the large and profitable clientele.

The Forepaugh Theatre Stock company will give The Masked Ball, Clyde Fitch's adaptation. Mortimer Snow, late of the Columbia Theatre, Brooklyn, will make his bow here Feb. 23, in this production.

The Bijou Theatre Stock company are earning golden opinions for their admirable selection and presentation of noted plays. Week of Feb. 23, In Missoura, with Malcolm Williams in the star role of Jim Radburn, will be played.

The Grand Opera House Stock company, under the direction of Owen Davis, has done well this week with An Enemy to the King, and announces For Bonnie Prince Charlie for Feb. 23 for one week, with Bertha Creighton in the role made prominent by Julia Marlowe.

The Aborn Opera company inaugurate a six weeks' season here March 16, and for the season 1903-04 this theatre will be under the new régime of Stair and Havlin as a combination house.

Darcy and Speck's Stock company at the Standard Theatre revive for the week of Feb. 23 A Guilty Mother, which scored a big hit here last season. This house is doing well.

The Carrie Radcliffe Stock company at the Columbia Theatre announce The Ironmaster week of Feb. 23.

Alexander Wurster, manager of the German Stock company at the Arch Street Theatre, resigned his position this week to take effect at the end of the season. Ill-health was the reason assigned. Charles Saake has been chosen to succeed Mr. Wurster by the German Theatre Society. The season is nearly at an end and has been profitable.

Dumont's Minstrels at the Eleventh Street Opera House continue their merry skits with new first part, with the usual run of excellent patronage.

Grau's Italian Opera company will be at the Academy of Music for one performance next week, on Feb. 26.

The fifth pupil performance of the Ludlam School of Dramatic Art takes place this evening at Institute Hall. In Honor Bound, Off the Stage, and Lady Kitty the programme.

David Bispham, the operatic singer, at a conference held in this city this week has decided to allow Mrs. Bispham $100 a week and custody of children. The divorce proceedings filed by both, one in England and the last in this country, are likely to be held in abeyance.

S. Frankenberg.

BALTIMORE.

Mrs. Langtry—Richard Mansfield—Local News and Gossip.

(Special to The Mirror.)

Baltimore, Feb. 21.

Mrs. Langtry will appear at Ford's Grand Opera House Monday evening in her new play, The Cross-Ways. The play is a romantic comedy of modern social life, and is said to be founded upon incidents in the career of the actress. Mrs. Langtry will have excellent support.

Richard Mansfield will begin his engagement at the Academy of Music in Shakespeare's Julius Cæsar on Monday. Frederick Paulding will appear as Cassius, and the balance of the support will be fully up to Mr. Mansfield's high standard.

The attraction next week at Chase's Theatre will be Prince Karl, presented by the George Fawcett Stock company. Frank Gillmore will play the title-role and will be supported by Grace Kimball and the other members of the company. The business at Chase's has been uniformly good.

George Sidney will be seen next week at the Auditorium in the musical comedy, Busy Izzy. Mr. Sidney is well remembered for the excellent work he did for several seasons with Ward and Vokes. His company is an excellent one, and a number of clever specialties will be introduced.

The Man Who Dared, a spectacular melodrama, with Howard Hall in the leading part, will hold the stage of the Holliday Street Theatre. The play abounds in strong situations and is presented by a competent company.

Louis Mann, when asked the other night about his reported engagement with Weber and Fields next season, smiled and did not deny the report, but in a measure confirmed it. He further stated that his wife, Clara Lipman, was quite herself again, having fully recovered from the injury to her shoulder, which she sustained in a fall on board ship last Autumn while returning from London. Miss Lipman, it is expected, will go out in a new play next Fall.

George Fawcett expects to have a stock company in New York in the Spring. The company will be made up of the leading members of the organizations under his control, among whom will be Mary Shaw, Percy Haswell, Frederick Lewis, Frank Gillmore, and others.

The Journalists' Club has secured Music Hall for March 19 as the place for the presentation of its annual benefit performance.

Manager Kernan's new theatre, The Maryland, which is now in course of construction, will be one of the high priced theatres to be controlled by Stair and Havlin. It is said that the Lafayette, in Washington, will also form a link in the chain.

The Banda Rossa gave two concerts at Music Hall Wednesday afternoon and evening. They were only fairly well attended.

Lucille La Verne made her initial appearance with the George Fawcett Stock company in The Christian at Chase's Theatre on Wednesday night. She played the part of Mrs. Calendar and made a favorable impression. Miss La Verne was to have appeared on Monday, but was unavoidably detained in New York. Her character was taken at the shortest kind of notice by Alice Butler, who played the part in a thoroughly satisfactory manner.

Stuart Robson states that he will appear next season in a new play by Augustus Thomas.

The theatres were well patronized last week notwithstanding the extremely disagreeable weather and the horrible condition of the streets.

Harold Rutledge.

CINCINNATI.

Henrietta Crosman's Success Francis Wilson—Items of Interest.

(Special to The Mirror.)

Cincinnati, Feb. 21.

Henrietta Crosman, in The Sword of the King, will appear at the Pike on Monday. Miss Crosman has a wonderful hold on the affections of our theatregoers, and, from present indications, the reception accorded her new play will be most cordial. She will be supported by Wilton Whittaney, Sheldon Stark, Burton Hill, William Herbert, Addison Pitt, Henry Duggan, Mark Ellsworth, Ida Vernon, and Frances Stevens. Mrs. Pitou follows in Mary of Magdala.

The Pitou company will depart on its Eastern tour on Monday. The members of the company have received many tokens of remembrance from their admirers.

Francis Wilson will be at the Grand Monday evening after an absence of two years. He is supported by Christie MacDonald, Clara Bells Jerome, Caroline Gardner, Miriam Lawrence, Joseph Cawse, William Broderick, Melville Stolz, William Blaisdell, and Joseph Ratcliffe. David Warfield, in The Auctioneer, March 2. The Prince of Pilsen 3.

Selma Herman is always a welcome visitor at Heuck's, where she will be seen on Monday. The play will be For Her Children's Sake, by Theodore Kremer.

On the Stroke of Twelve is playing its annual engagement at the Lyceum.

At the Walnut on Monday York State Folks will be played for the first time in this city.

Emilie Melville, of the Pitou Company, is mourning the loss of a number of expensive costumes that were lost or stolen from an establishment to which they had been sent for cleaning.

Manager Feneuey, of Heuck's and the People's, has the sincere sympathy of a large circle of friends in the death of his wife, which occurred on Feb. 16.

Plans are already well advanced for the Summer season of opera at Chester Park, under the management of Messrs. Martin and Rogers. It is said the company will be largely recruited from the Castle Square forces.

H. A. Sutton.

ST. LOUIS.

Blizzard Hurts Business—Castle Square Opera Company—Plays of the Week.

(Special to The Mirror.)

St. Louis, Feb. 21.

The blizzard and the coldest weather of the season last week did not seem to affect business much at the theatres. The Castle Square Opera company continued to draw large audiences, and the four operas put on during the week were excellently presented, and each artist scored a decided success. Miss Rennyson was ill on Monday evening and unable to appear as Michaela in Carmen. Paget Wauters went on at short notice and made a splendid impression. Miss Norwood also is quite ill and was unable to appear at any performance during the week, and Miss Rennyson was therefore compelled to sing the soprano roles at each performance until Anna Lichter, of The Prince of Pilsen company, was transferred to the grand opera forces. Miss Lichter made her first appearance in Martha at the Monday matinee. It is understood that Miss Lichter will alternate with Miss Rennyson for the present. It is rumored that Miss Norwood will not appear with the company any more this season, owing to illness from overwork, but this is denied by the management. Miss Norwood has been a very valuable assistant to Mr. Savage practically ever since he organized the Castle Square, and it will be a very severe loss to him should she sever her connections with the company. The Castle Square engagement, like every other attraction that comes to St. Louis this season, was entirely too short. The company, however, will go to Indianapolis to-morrow morning, and Mr. Savage will bring The Prince of Pilsen back to town, opening at the Century to-morrow night. This beautiful new musical comedy broke all records at the Century three weeks ago, and from present indications it will do another very big week.

John Drew's new play was well liked by our people and business was good at Manager Short's Broadway house. Henry Miller opens at the Olympic Sunday evening in The Taming of Helen. Mr. Miller's company rested here last week and the members had a good time visiting the theatres and seeing their colleagues' work.

Lovers' Lane at the Grand scored as effectively as it did at the Olympic last season. The piece was well put on and the characters were well portrayed. Alphonse and Gaston will be the bill the coming week.

Yon Yonson was a good attraction for Manager Russell at the Imperial. Nelse Erickson was quite a hit in the main part. The other members of the cast were adequate. Tracy, the Outlaw, will do some wonderful things next week.

A Kentucky Feud will be at Havlin's to-morrow.

Richard P. Burke, who since 1890 has been connected with the Standard Theatre, died Wednesday morning at the family home in St. Louis after a long illness. Mr. Burke's first theatrical work was as assistant treasurer, then he was made treasurer, in which capacity he served for two years, when he was appointed associate manager. On the night of the Standard fire in December, 1901, Mr. Burke remained at the theatre all night, and the exposure resulted in his fatal illness.

We are to have rival Italian bands here next week. Ellery's Royal Italian Band will come to Music Hall Sunday for an extended engagement. Creatore and his band come to the Odeon Thursday night. Creatore was here for three series of concerts last season under Ellery's management, and they had a disagreement in St. Louis and severed their business relations here.

J. A. Norton.

ENGAGEMENTS.

Mabel Lloyd, of the When Johnny Comes Marching Home company, by W. Dunn Reis, for the new musical play. One of the Girls.

Through the Bennett Dramatic Exchange, Chicago: Grace Reals, for The Prince's Stock company, as leading woman; John T. Sumpa, with Daniel Boone; N. L. Jebsuko and George Waller, for Sporting Life; Harry Sammon, for On the Stroke of Twelve; Charles N. Greene, for The Little Outcast; Harland Winter, for Two Little Waifs; Blanche Sharpe, Eva Filer, Ed Howard, Theophile Stanley, and Loren Robert, for Floradora; Frank McDonald and Fred Tillisch, with Kate Clayton's Two Orphans company; Ida Chester, for The King of Detectives; Frances Field and Allen St. John, for The Minister's Daughter, and John Sumner, for The Minister's Son.

Leslie Otis, with George Hill Comedy company.

Florence Gerald, by Wakenhale and Kemper for Resurrection.

Gordon H. Eldred and the Misses Raymond and Hart, for Looping the Loop.

Mrs. J. Robinson Hayward, for characters with the Williams Stock company at Mt. Vernon, N. Y.

Alexander Dale, for the part of Richard Hare in Baker and Gibson's East Lynne.

Horace V. Noble and Tessie Lorraine (Mrs. H. V. Noble), for Henry Belmar's Tracy, the Bandit, Eastern.

Horsford's Acid Phosphate.

If you have smoked too much, spirits depressed and sleep disturbed, take half a teaspoonful in half a glass of water just before retiring. Brings quick relief.

FREEING THE THEATRE.

Brilliant Progress Made by the Independents and Their Booking Agency.

Some illustration of the remarkably effective work performed by the Independent Booking Agency, which was organized but a few months ago by James K. Hackett, Maurice Campbell, and Harrison Grey Fiske, in line with its purpose to establish a booking system that would free managers of companies that wished to conduct their own business in their own way from Trust domination, is seen in the announcement just made by the organized Independents and printed in substance below:

For several months the Independent Booking Agency has been quietly forming an enlarged circuit of independent theatres. These arrangements have progressed so far that it will be possible with the beginning of the next theatrical season for companies desiring to play independently of the Theatrical Trust to visit nearly every city of theatrical importance in the United States.

The Independent Agency has entered into arrangements with Weber and Fields, who are expanding their field in the management of theatres and attractions. Contracts have been signed whereby the Independent Agency has secured the booking for a period of years of the new Globe Theatre in Boston, now in course of construction, which will open under the management of Weber and Fields next September. The Globe Theatre is located on Washington Street, the heart of Boston's theatrical district. The seating capacity will be about 1,700, and the stage will be of unusually large dimensions.

The Independent Booking Agency already represented the Tremont Theatre, of Boston, whose manager, John B. Schoeffel, will continue to play the independent attractions identified with his house, while the Globe will play a line of equally prominent stars and companies. A second theatre in Boston is a valuable acquisition to the independent circuit, as the Tremont alone could not have accommodated all the attractions that are booking through the Independent Agency beginning with next season.

Weber and Fields have also arranged to place the bookings of their newly acquired West End Theatre in Harlem in the hands of the Independent Agency. All the attractions, directly or indirectly, booked by the Agency will appear there.

A fine new theatre in Brooklyn, E. D., which will be under Weber and Fields' direction, and which will be completed by October 1 next, is also in the independent circuit, contracts having been signed by which the Independent Agency will book its time. The Broadway is situated at the corner of It will be the handsomest theatre in the Eastern District.

Arrangements have also been made with Weber and Fields by which the Independent Booking Agency will have the bookings in future of the Spring tours of the Weber and Fields Company, as well as of the tours of William Collier, who is to star under the management of Weber and Fields next season in a new comedy. The accession of Weber and Fields is an important one to the Independents, as in addition to the theatres that Weber and Fields at present have under lease they are arranging for new theatres in Chicago and other cities, and will also have several important new attractions under their control.

Independent attractions hitherto have been unable to appear in Cleveland. The Independent Agency has entered into an agreement covering a period of several years by which it has secured control of all the time required for the attractions it books at the new Colonial Theatre, just completed in that city. The new Colonial is under the management of W. B. Lawrence and Company. This firm has also entered into a contract with the Agency whereby, beginning next season, the time of the Avenue Theatre in Detroit will be at its disposal. The Avenue Theatre has been devoted heretofore exclusively to vaudeville. It gives the Independents headquarters in Detroit for the first time since the Theatrical Trust came into existence. The contracts for the Avenue Theatre also cover a long term of years.

The Independent Booking Agency has also secured the bookings for the new theatre in St. Louis, on which work has just begun. The theatre is to be finished on October 1 next, and is to cost $175,000. St. Louis and New York capital is jointly interested in the enterprise.

The Independent Agency has made arrangements to play its attractions in Pittsburg at the Duquesne Theatre, which is managed by Harry Williams.

In Baltimore, by arrangements with the Agency, the Music Hall has been altered to meet the requirements of dramatic companies.

Washington is to have a new theatre next season, which will cost $300,000. It has been leased by a well-known theatrical manager, who has entered into an agreement with the Agency to take care of its bookings.

Besides these theatres, the Agency books its attractions in Chicago, at the Grand Opera House; in Buffalo, at the Teck Theatre; in Milwaukee, at the Pabst Theatre; in Louisville, at the Auditorium; in Cincinnati, at the Pike Opera House, and in addition its circuit includes Brooklyn, Philadelphia, Montreal, New Orleans, and San Francisco, a chain of theatres in the Northwest, and practically all the desirable three, two and one night stands in the United States.

John W. Warner, representative of the Independent Booking Agency, whose offices are in the Manhattan Theatre Building, says that the first-class attractions that are now booking their time through the Agency next season are sufficient in number to guarantee a large block of time in every theatre on the Agency's books. Negotiations are in progress with others that are not owned by the Syndicate, but have hitherto been booked by it, that will greatly enlarge the independent field of operations. Several prominent managers who desire their names withheld for the present from publication, have signed agreements with the Agency to book all their attractions through its channels for a period of five years, and this, notwithstanding the fact that the Agency has been devoting its energies to enlarging and perfecting its circuit rather than in seeking additions to the attractions that it books. It is now in a position, however, to solicit the co-operation of all first-class organizations that desire to conduct their business on an equitable and independent basis.

In connection with the story published with reference to a coalition between Stair and Havlin's popular-price circuit and Messrs. Fiske, Hackett and Campbell, Mr. Fiske says: "Rumors that we have entered into an arrangement with Messrs. Stair and Havlin to play first-class attractions at first-class prices in their circuit of theatres have been published from time to time for several weeks past. Up to the present time no such arrangement has been made. We are booking our attractions for next season in our own circuit of independent theatres, and we have not entered into contracts with Messrs. Stair and Havlin."

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Pittsburg, Pa., is to be added to the list of local chapters of the Alliance. The Rev. Walter E. Bentley, General Secretary, preached in Trinity Church, Pittsburg, last Sunday. Rev. Dr. A. E. Arundel, rector and chaplain, conducted the services, and Mr. Bentley preached both morning and evening. Yesterday (Monday) a meeting was held for organization in Trinity Parish House, and there was a large attendance. Details will be published in next week's Mirror.

At the Brooklyn service, held in Christ Church on Sunday, Feb. 15, the Rev. Dr. Darlington, rector and chaplain, conducted the service, and the Rev. E. Homer Wellman, Ph.D., preached on "Life Lessons from the Stage." Doctor Wellman spoke of the good work the Alliance was doing throughout the country and commended the growing number of actors and actresses who refuse to be associated with plays that have an immoral tendency or are distinctly immoral in their effects. In conclusion he said: "The people of the stage are a brotherhood of love among themselves. They are not selfish, but, on the other hand, are most generous and befriend those in need." The Rev. F. J. Clay Morgan followed with a short address on the aims of the Alliance and gave a history of the agitation against Sunday performances, bespeaking the interest and co-operation of every one present.

The February reception of the New York Chapter was held last Thursday afternoon, Feb. 19, in the Parish House of Zion and St. Timothy, West Fifty-sixth Street. The Rev. Dr. Joseph Rushton presided and made the address of welcome. The first number on the programme was a baritone solo entitled "Creole Love Song," sung with fine effect by Arthur Alexander, who gave for an encore "I Wait for Thee." Charles Bradford was the accompanist. Mrs. Clara T. Purdy followed with two contralto solos, entitled "Greeting" and "Lass With the Delicate Air." These songs were greatly enjoyed and won much applause. Mrs. Purdy was accompanied by Frances Miller. The well known Shakespearean reader, Richard A. Purdy, gave a reading from Othello with fine power and effect, and a violin solo was rendered sweetly by Pauline Agnes Ryder. The programme closed with a short address by the President of the chapter, Rev. Walter E. Bentley. The reception was greatly enjoyed and there was a large attendance. Rosa Rand was Chairman of the Refreshment Committee and Madame Von Klenner had charge of the programme.

The Boston Chapter is to hold a festival in Copley Hall during Easter week. A bazaar, with daily afternoon and evening entertainments, as well as a lunch and tea room, are among the special features of the affair. In the evening a special programme is to be provided, to take the form of plays illustrating the development of the drama from the days of Greece to the present day. The miracle play, Greek drama, Shakespeare, Sheridan, and Pinero will each be represented in turn. The afternoon programmes are to be devoted to music exclusively. Afternoon tea will be quite a social feature of the festival, a number of society and professional people having already promised to preside on certain days. The arrangements are in the hands of the Hon. Charles E. Ensign, director general; Mrs. Evelyn Greenleaf Sutherland, superintendent of division A; Mrs. Jennie Hendrick Seeley, superintendent of division B, and Horace Parker Chandler, general manager.

Mrs. Thomas Whiffen, of Mary Mannering's company, was the guest of honor at last Thursday's tea held by the Boston Chapter. Other guests were the Rev. Glenn T. Morse, the Hon. Charles S. Ensign, Professor Rand, of Harvard, A. L. Wooda, and Mrs. Annie V. Sharp. Tea was poured by Elizabeth C. Barry, and Abbie F. Brown acted as special hostess, assisted by Frances E. Dike.

In his annual address at the annual meeting of the Boston Chapter Dr. Shinn spoke as follows:

Before closing this address, there is one topic which compels attention. It is not easy to speak of it briefly. It is not possible to speak of it at all without running some risk of being misunderstood. It is the old question of the influence of the theatre on public morals. Those who are not friendly to the theatre present a terrible indictment when they tell us the character of some plays, when they tell us of the desecration of the Lord's day by Sunday performances and point to the prodigate lives of some actors who have risen to prominence—How are we to answer? We cannot defend unclean plays or immodest costumes. We cannot favor the use of Sunday for dramatic representations. We cannot excuse an evil life upon the ground of the prominence of the man or woman as an artist. This institution has not only vast possibilities for good, but it stands, in our modern life, as a possible defence against vice and insanity. Close all the theatres and there will spring up brutal forms of amusement on every hand. Close all the theatres and you must build at once an insane hospital in every town, for in the stress of our active age, recreation of some kind is more imperative than in any previous time, and we may well be thankful that the theatre exists to save us from brutality and madness. While the opponents of the theatre are eagerly looking for its faults and its blemishes, and while some of the best friends of the theatre are pained at times because of the character of some of the plays and the players, and the necessary spirit of managers who regard nothing but gain—there is another side. Yes, there is another side, and it is well worth inquiring what society would become if the theatre were abolished. Recognizing its present imperfections, with all its faults, do we not do well to extend it our sympathy and say all that it may become, indeed the ally of the church for the happiness and the well-being of society.

These officers and committees were then chosen:

Reverend Dr. G. W. Shinn, President; Lillian Lawrence and Horace Parker Chandler, Vice-Presidents; Montague Chamberlain, Treasurer, and Anna S. Frost, Secretary, Mrs. Charles H. Bond, John Craig, Mrs. Walter L. Dutes, Charles S. Ensign, Reverend Thatcher R. Elmhall, Abbie Frances Manning, Mary P. Monroe, Mrs. Alice Kent Quinby, Mrs. Jennie Hendrick Seeley, Reverend W. L. Van Allen, additional members of council. Margaret Anglin, Grace Atwell, Charles H. Bond, Mrs. Charles H. Bond, Montague Chamberlain, Charles S. Ensign, Rabbi Charles Fleischer, Harriet W. Foster, Sarah B. Foster, Frances Isabelle Gallier, Mrs. L. H. Gould, Reverend Herbert S. Johnson, Reverend Dr. George Wolfe Shinn, Dr. C. H. Thomas, Mrs. C. H. Thomas, Right Reverend R. B. Usher, and Mrs. Arthur H. Whitney, delegates to national council.

At a recent meeting of the National Council of the Alliance, held in the rooms of the Actors' Society, New York, the following by-laws were adopted for the National organization:

DUTIES OF OFFICERS.

The President shall preside at all meetings of the Actors' Church Alliance of America.

The First Vice-President shall preside in the absence of the President. In the absence of the First Vice-President the Second shall preside. In the absence of all three a temporary chairman shall be chosen by the meeting.

The General Secretary shall keep a record of the meetings of the Convention and of the Council, and shall conduct the correspondence of both. He shall report the affairs of the Alliance in writing to the annual Convention, and to the Council as often as the latter may require it. The Treasurer shall receive all moneys due the National Council, pay all bills after they have been approved by the Council, report to the Council at its stated meetings and present an annual report to the Convention.

An Auditing Committee of three shall be elected at each annual Convention to serve for the year. It shall examine all financial accounts of the Alliance and report the result to the next annual Convention.

ELECTIONS.

The elections of the officers and the National Council shall take place at the annual Convention and shall be by nomination and ballot.

THE NATIONAL CONVENTION.

Meetings for business shall be held annually on the last Thursday in May at 1 p.m., in the city of New York, or in such other place as may be determined at the previous meeting. Special meetings may be held at the written request of ten members, provided the request be approved by the Council. The business of these meetings shall be conducted by members of the Convention only. The order of business at the annual meeting of the Convention, unless altered or suspended by a three-fourths vote of those present, shall be as follows: 1. Opening prayer; 2. Reading of Minutes; 3. General Secretary's Report; 4. Treasurer's Report; 5. Report of the Auditing Committee; 6. Report of the National Council; 7. Reports of Special Committees; 8. Elections; 9. New business. On the evening of the same day there may be a public meeting in the interests of the Alliance.

THE NATIONAL COUNCIL.

The Council shall advance the interests of the Alliance in all possible ways, by distributing literature, by holding public meetings and receptions, and by aiding the formation of Chapters.

The Council may appoint one or more agents or may authorize one or more of the officers of the Alliance to extend the work of the Alliance in new districts, and to develop it where it is already started, in the latter case acting in harmony with any Chapter already in the field. Provision for such aggressive work may be asked of the Chapters.

The Council shall act upon the appointment of Chaplains nominated by Chapters, and shall appoint Chaplains where there is no Chapter; they shall also act upon all communications from officers and members. At their discretion the Council may nominate to the Convention suitable persons to be known as Honorary Vice-Presidents.

The Council shall meet quarterly or more frequently, as they may decide. Five members shall constitute a quorum.

CHAPTERS.

It shall be the policy of the Alliance to encourage the formation of Chapters wherever it may be possible. Ten persons may apply to the National Council for a charter as a Chapter.

Where no local Chapter has been formed persons may apply for membership in the New York Chapter, or any other Chapter they may prefer; and when a Chapter is formed in their locality they may be transferred to that Chapter.

Any member of a Chapter removing to another place is entitled to receive a letter of transfer to another Chapter, provided he (or she) is not in arrears.

Members visiting a Chapter shall be entitled to all the privileges of membership, except that of voting.

Each Chapter shall forward a full list of its members and a report of its proceedings for the year on or before the first day of May each year to the General Secretary. It shall also send to the General Secretary the names of any players who become members of the Chapter as soon as they are admitted.

Each Chapter shall pay to the National Treasurer fifty (50) cents per capita for charter members at the time of its organization, and fifty (50) cents per capita each year thereafter before the fifteenth day of January, based upon the membership list of the last day of December preceding.

Each Chapter shall further assist, as far as it may deem it possible, in meeting the expenses of the general work of the Alliance. Delegates from a Chapter to the National Convention shall be provided with credentials signed by the Secretary of the Chapter.

The Chapters are authorized to adopt by-laws for their local government, in accordance with the general principles and purposes of the Alliance.

CHAPLAINS.

Any Chapter may nominate to the National Council ministers of religious bodies to serve as Chaplains of the Alliance in the city or town or district in which the Chapter is situated.

Where no Chapter has been formed the National Council shall select the Chaplains.

The National Council shall issue certificates of their appointment to the Chaplains who have been approved. The Chaplains of a locality shall organize themselves into a Board and elect one of their members as Dean. The Dean shall be ex-officio a member of the Council of the local Chapter. If one is formed.

The Board of Chaplains shall meet as often as they deem necessary for conference respecting their work, such as the holding of religious services, the visitation of sick and needy members, and for advancing the interests of the Alliance.

Each Chaplain shall present to the Dean, if there be one, an annual report of his work for the Alliance, and the Dean shall forward the same to the General Secretary. When there is no dean each Chaplain shall forward his report directly to the General Secretary.

AMENDMENTS.

These by-laws may be amended by a two-thirds vote of the delegates present at any annual or special Convention, provided notice of the same be forwarded to the Council two months before the Convention and the proposed amendment be specified in the call for the meeting.

A HOTEL'S ENTERTAINMENT.

The management of the Hotel Bellecliare has arranged a series of Thursday evening entertainments for its patrons and their friends. On the 19th Madame Ranke, after reading two clever original selections, that she called "The Gentle Art of Cooking Wives" and "How to Cook Husbands," announced Stephen Phillips' Ulysses, that was presented by Beerbohm Tree at His Majesty's Theatre, London. Madame Ranke stated Charles Frohman notified her that he had paid $16,000 for the play and she must not present it. Upon investigation she found the copyright only precluded a performance or representation of the play, and as she only read it had sent him an invitation to her recitals. Her reading gave a clear understanding of the character and scenes of the first act, the remainder being left for future readings. Her recitations were "The Absent-Minded Beggar," by Kipling; "An Incident of the French Camp," by Browning, and "A Note of Thanks," by May Hatch. Arthur Bradley, boy soprano; Carrie Kingsley, soprano, and Frida Schlobohm, pianiste, assisted. Isabel Verne sang "When the Heart is Young," by Dudley Buck, and "My Rose," by Lacey, in a voice of wide range, sympathetic quality and with good dramatic effect. For next Thursday evening a complete vaudeville programme is announced.

CREATORE ILL.

Creatore, having been taken ill while at Cincinnati, has been forced to discontinue his tour and has been confined to a private hospital in that city. He is, however, on the road to health and hopes to be able to resume his concerts at an early date.

PROFESSIONAL DOINGS.

The above is a portrait of Charles A. Loder, the German dialect comedian, now appearing in vaudeville with eminent success. Mr. Loder in his act has introduced a specialty that is a radical departure from any that is at present being done by German dialect comedians, and he adds to the excellence of his act by his rendition of several of the latest songs and his clever eccentric dancing and by the originality of his performance. He will again star next season in a scenic farce production by Aaron S. Hoffman, in which a company of forty will appear. This production will be managed by Butterfield and Bromilow, with whom Mr. Loder has signed a five years' contract.

Will H. Booth, in advance of La Place's Jesse James company, closed with that organization at Bristol, Tenn., on Feb. 11, and for the remainder of the season will act as advance representative for Austin and Stiner's Uncle Josh Skinner company.

William Ingersoll, leading man of the Grand Opera House Stock company of Pittsburg, was on Feb. 14 married to Mrs. Alexander Arbuthnot, of Gettysburg, the ceremony taking place at the former city. During the rest of the season Mr. and Mrs. Ingersoll will reside in Pittsburg, and at its close they will make an extended tour through Europe.

Alexander Hall at Princeton University will be used for the first time for a theatrical production next month, when Mr. Groet's English company will present Everyman.

Maude Lambert, who originated the role of Cordelia Allen in When Johnny Comes Marching Home, will leave the cast at the close of the opening week of its Philadelphia engagement, and take a six weeks' pleasure trip to the Coast, returning about May 30, when she will start on a European tour.

Mrs. William Thaw, the widow of the late Pittsburg iron manufacturer, has announced the engagement of her daughter Alice to the Earl of Yarmouth, who during a brief and not over brilliant theatrical career was known by the stage name of Eric Hope.

May Elizabeth Bacon, of Philadelphia, has announced her intention to become a professional actress. She will make her debut in Free Fun, which will be a part of the commencement exercises of the Ludlam Dramatic School, of which Miss Bacon is a student.

On Sunday night The Sultan of Sulu company played that musical comedy at the home of the Harmonie Club in West Forty-second Street, with a full cast, the entire chorus and the orchestra of Wallack's Theatre.

Cuyler Hastings, who is playing the role of Villon in J. C. Williamson's production of If I Were King, now touring Australia, has received much commendation from the theatregoers of that country for his excellent work in the role, as has also Miss Chevalier in the role of Katherine.

Marie Wellesley Sterling, through her attorneys, Darnell and Van Booskirk, of Camden, N. J., recently applied to the United States Circuit Court for a writ of injunction against Charles A. Holden, of the Holden Brothers, restraining him from producing her copyrighted dramatization of Sapho. Mr. Holden had played this version throughout the country since the present season opened, it is said. The matter was settled out of court, Mr. Holden paying the royalty demanded and the costs of the suit.

Considerable trouble has been caused at the New York Theatre, where Williams and Walker are appearing in In Dahomey, by the effort to segregate the negro from the white portion of the audience. The colored are now confined to a limited section of the poorer seats, none being admitted to the floor of the theatre, it is said.

Frank Gillespie, who claims to be Annie Russell's coachman, and Robert Ryland, the carriage announcer at the Garrick Theatre, Thursday night became involved in a difficulty that ended in the arrest of the former. Gillespie, it is said, refused to obey Ryland's orders and struck him in the face with the end of his whip.

The Adams Brothers next season will present three attractions; a musical comedy, The Sporting Craze, with George H. Adams; a new version of Humpty Dumpty, and a new farce-comedy which is being written. George H. Adams and his two clever daughters are now traveling with Reuben in New York company.

Kirke La Shelle's production of Henry Blossom's dramatization of his own novel, Checkers, will be produced for the first time at St. Louis on March 16. The piece is to be elaborately staged and the cast will include 150 people, eighteen of whom have speaking parts.

A Wife's Confession, a new melodrama by Langdon McCormack, will early next season be produced by W. C. Cunningham, general manager of Al. W. Martin's enterprises.

A benefit for the orphans and destitute children under the care of the missionary Sisters of the Sacred Heart was held last week at the Harlem Opera House. Georgie Gardner, Joseph Madden, Katie Barry, Chauncey Olcott and his company, the Floredora sextet, and The Village Postmaster company were among those who gave their services to the affair.

Helen A. Scott, a prominent amateur of Boston, has decided to adopt the stage as a profession.

William Ingersoll, leading man of the Grand Opera House Stock company, Pittsburg, was married on Feb. 14 to Mrs. Alexander Arbuthnot, of Gettysburg, Pa.

Mabel Howard, who was taken to a sanitarium in Cincinnati a short time ago, suffering from nervous prostration, has become much worse—her malady having developed into acute mania—and her physicians have almost abandoned hope for her recovery.

The Eastern Lost River company on Saturday closed a successful engagement in Jersey City. The Western company is still on tour.

Clyde Fitch's The Last of the Dandies, in which Amelia Bingham had arranged to star Henry E. Dixey, will, it is said, not be produced this Spring, for the stated reason that Mr. Fitch's health will prevent him from undertaking the arduous duties of rehearsing the play.

Ernest Thompson-Seton on Saturday morning delivered at the Carnegie Lyceum a lecture on "Indians as I Knew Them."

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $90; Half-Page, $50; One Page, $100.

Professional Cards and Managers' Directory Cards, 13 cents an agate line, single insertion; $1.25 a line for three months. Every other week rates, $2.50 a line.

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Largest Dramatic Circulation in the World.

FREEDOM ASSURED.

The very remarkable progress made by the Independent Booking Agency, which was organized but a few months ago by James K. Hackett, Maurice Campbell and Harrison Grey Fiske with the purpose to open a channel to freedom from the domination of the Theatrical Trust for all engaged in the business of the theatre that had a desire to be independent and untrammeled in the conduct of their enterprises, is illustrated in an article on another page setting forth some things that the Independents have thus far accomplished and suggesting even more significant matters, present publication of which would not be timely for obvious reasons.

Through the quiet but indefatigable work of the Independent Booking Agency desirable theatres will be open to independent interests next season in nearly every city of theatrical importance in the United States. The great significance of the matter is seen in the fact that in several cities, notably in Cleveland and Detroit, which have been absolutely closed to all but Trust attractions and attractions that have affiliated with the Trust ever since the organization of that peculiar combination, the Independents will have theatres, several of which will be new and among the most attractive in the country.

It is also very significant that although the Independent Booking Agency in the main has brought its labors to bear on the securing of theatres, with a view to forming a practical circuit before inviting accessions to its original list of attractions, it already has had accessions of managers and companies that with its own will assure every theatre booked by it a large block of filled time. And beyond the accessions now publicly announced the Independents have contracts with several of the very best managers controlling stars and companies among the most distinguished and successful in the theatre field, individual note of which is not now made for reasons that must be obvious to all persons familiar with the conditions that have prevailed for years—conditions that will prevail but a short time longer, thanks to the earnest and intelligent work of the Independents.

The joining of the Independent ranks by Messrs. Wagenhals and Furness, who will not only book their own New York company through the Independent Agency for their Spring tours and the other companies that they will organize as well, but will also throw open their new West End Theatre in New York, their new Globe Theatre in Boston, their new theatre in Brooklyn, and several other theatres in other cities, control of which is assured to them, to all independent attractions, indicates the nature of the progress made by the new influence that within a short time promises to enfranchise the theatre of this country from an unbearable and usurping oligarchy that has almost palsied intelligent enterprise and wholly demoralized the American stage.

The publication of the achievements of the Independents at this time is fortuitous, happening as it does at a season when those managers who have long been in bondage and who have independent aspiration may make new plans on free lines that few had hoped would so soon be open to them.

The Mirror many times within the past five years has insisted that sooner or later the Theatrical Trust must yield its ill-gotten and selfishly-administered power to the wiser and more representative interests in the theatre. Even the Trust now must see the handwriting on the wall.

CAUSE AND EFFECT.

There has been much project and discussion of late looking to an independent theatre, or to a theatre that would furnish something quite different in matter from the general offerings that commercialism, which for years has controlled the stage, sets before the public. These projects and discussions have suggested a national theatre, a theatre to be supported by private grants, and other plans none of which has appealed to the common intelligence as practicable. But the very fact that there is now and that for some time there has been such discussion shows that to the average thinking person there is something radically wrong, if not actually offensive, in the commercial administration of the theatre.

"The theatrical outlook here and in England," says the New York *Evening Post* in an editorial dealing with the state of the theatre, "is so discouraging that the most ardent believers in the possibilities of the stage as an artistic, moral and educational force, as well as a source of the best entertainment, might well despair of its future if it were not for the occasional schemes suggested for its reform." The *Post* believes that, as a rule, these schemes are far too vague and ill-considered to justify the expectation of practical results, "but they reveal, at least," it adds, "a growing feeling of contempt and disgust at the imbecility or indecency of most of the current exhibitions, and a desire for something better." And as suggested, they also impeach the commercial administration of the theatre as ignorant and absolutely incompetent, if not actually vicious, as The Mirror for years has held it to be. An indorsement of much that this journal has alleged against commercialism in the theatre, represented by the Theatrical Trust, will be found in this from the *Post:*

What the theatre is suffering from to-day is the domination of the speculative and commercial managers, who, after building up a monopoly and practically putting an end to competition, have gone into the business of making reputations by advertisement, and substituting notoriety for merit as the standard of comparison in all matters connected with plays and players.

In this revolution they have been assisted to an incalculable extent by a careless, complacent, selfish or unprincipled press. Probably it would not be much of an exaggeration to say that without this assistance the controlling syndicates could never have come into existence. Certainly they could not have attained so quickly such vast and mischievous power. This statement will not be disputed by any person conversant with the facts. It does not necessarily imply that there has been a great amount of direct bribery and corruption on the part of individuals. But any one interested in the question who will take the trouble to examine the files of newspapers published during the last decade, or two will be struck not only by the increase in the size of the theatrical advertisements, but by the much greater increase in the amount of space devoted, not to criticism, real or pretended, but to all manner of silly or scandalous gossip about players, most of which emanates from the various box-offices. This is one way, not to mention others, in which modern journalism has become the confederate of the speculative manager in his circus-like methods; and it may be taken as an axiom that one of the first essentials to theatrical reform upon a large scale is a determination on the part of the press to give to stage productions the same competent, conservative and dignified consideration which it extends to other branches of art.

But reform to be effectual must originate in the theatre itself, and perhaps the most encouraging feature in the dramatic situation just now is the dearth not only of first-rate talent, but of second. It is to this latter class that all our so-called stars belong, and even they have felt the pressure. The art of acting can be acquired only by long, laborious and varied practice. This can be provided only in stock companies. In them the novice is paid for his services and therefore can serve a longer and more thorough course of apprenticeship than in a so-called school of acting in which he can learn nothing that he does not pay for. Without stock companies there will be no supply of good actors, and without them there can be no theatrical resurrection. There must be a reversion to first principles, and it may be nearer than superficial observers suspect. Our present managers, by their short-sighted policy, are killing the goose that has laid their golden eggs. They have filled their theatres and are building more, but they have stopped the production of actors and made play-writing either discreditable or hopeless. Sooner or later a financial crash is inevitable, and when it comes there will be a period of terrible trial for the profession. But that is what is needed. Nothing else will compel a revival of individual enterprise. To-day the whole army of managers are the placid slaves of a solvent oligarchy. Left to their own resources, they must combine or starve. But with the dissolution of the trusts will come again the day of the really independent theatre. With the independent theatre will come the honest and honorable competition, in the face of that adversity which, throughout history, has been the rough but kindly foster-mother of art; and thus, and not otherwise, will the dramatist and the actor resume their Shakespearean function as the abstract and brief chronicles of the time.

Next in importance to a return to the stock company system, as within the memory of this generation it has been illustrated by fine organizations in this city dealing with classic and modern plays to the delight of the public, and affording entertainment as different from the cheap and mediocre representations of drama and the garish and vulgar "shows" that so largely have taken the place of drama as gold is from brass, and something indeed that must precede that renascence, is freedom in the theatre field to individual enterprise. There can be no restoration of the theatre to its natural state as a great institution for art, morals and education in the form of entertainment until the Theatrical Trust with its deadening and demoralizing policy that prevents artistic enterprise is done away with. And that such freedom will be a realization in the very near future is a foregone conclusion.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of The Mirror *will be forwarded if possible.]*

Rosalind, Johnstown, Pa.: Earl Burgess' permanent address is care Monte Thompson, Salem, Mass.

J. H. H., St. Louis: McFadden's Flats and The Peddler's Claim played in Racine during the week of Dec. 1, 1902.

R. H. S., New York: The Christian was produced at the New National Theatre, Washington, D. C., on Sept. 29, 1898. The cast was: John Storm, Edward J. Morgan; Father Lamplugh, R. J. Dillon; Archdeacon Wealthy, George Woodward; Lord Storm, Mervyn Dallas; Horatio Drake, John Mason; Lord Robert Ure, Jameson Lee Finney; the "Faro King," Myron Calce; the Manager, Edgar Norton; Brother Paul, Frank J. Keenan; Parson Quayle, Guy Nichols; Mrs. Callender, Mrs. George Dickson; Polly Love, Ethel Marlow; Betty, Carrie Merrilees; Nettie, Edith Merrilees; Letty, Bessie Dunn; Glory Quayle, Viola Allen.

C. M. L., New York: Barbara Frietchie had its first New York production at the Criterion Theatre on Oct. 23, 1899. The cast: Barbara Frietchie, Julia Marlowe; Sally Negley, Katherine Wilson; Sue Royce, Norah Lamison; Laura Royce, Mary Blyth; Mrs. Hunter, Annie Clarke; Mammy Lee, Allen Leigh; Captain Trumbull, J. H. Gilmour; Mr. Frietchie, George Woodward; Arthur Frietchie, Lionel Adams; Colonel Negley, W. J. Le Moyne; Jack Negley, Arnold Daly; Fred Gelwix, Dodson Mitchell; Tim Green, Becton Radford; Edgar Strong, Donald McLaren; Dr. Hal Boyd, Algernon Tassin; Sergeant James, Frank Coltax; Corporal Perkins, Ralph Lewis; Orderly, H. Phillips; A Boy, Byron Ongley.

H. L. B., Holyoke, Mass.: The Sorrows of Satan had its first American production at the Broadway Theatre, New York, on Dec. 24, 1898. The cast was: Prince Lucio Rinanno, John E. Kellard; Lady Sybil Elton, Mary Shaw; Geoffrey Tempest, Howell Hansel; Mavis Claire, Grace Filkins; Duke of Launceston, E. Lovett Fraser; Viscount Lynton, S. Miller Kent; Diana Chesney, Anna Robinson; Lord Elton, James Lindsay; Duchess of Launceston, Ida Vernon; Amiel, S. Brown; Lady Maxwell, Ethel Barber; Mrs. Simmons, Ella Gerson; Beetham, Harry Gwynette; Hills, George Gaston; Miss Pitney, Mayme Kelly; Morgenius, Carl Ahrendt; Sir Thomas Tenby, John Sutherland; Servant, H. J. Cody; Second Servant, Thomas Ince.

J. W., Baltimore, Md.: 1. The cast of Prince Otto, as presented by Otto Skinner in 1900, was: Otto Frederich Wilhelm, Otto Skinner; Dr. Gottfried von Wallenthal, Mr. Sylvester; Baron von Kanderberg, Mr. Pierce; Chancellor Pfeffelin, Mr. Edwards; Count Steinbach, Mr. Walters; Von Stolpe, Mr. Perfolet; Major Fergus, Mr. Pennington; Lord Phillip Sans, Mr. Davies; Attendant, Mr. Webster; Servant, Mr. Adwin; Farmer Leopold, Mr. Eberle; Gustave, Mr. Andrews; Seraphina, Miss Comstock; Countess von Maltzan, Miss Filkins; Madame Pfeffelin, Miss Lee; Madame Steinbach, Miss Peyton; Baroness Rungenstadt, Miss Vance; Mimra, Miss Durbin. 2. We believe you are confusing R. H. Sothern with James K. Hackett. Mr. Sothern produced The Prisoner of Zenda at the Lyceum Theatre, New York, on Sept. 4, 1895. 3. The cast of Heidelberg, as produced at the Princess Theatre, New York, on Dec. 27, 1902, was: Karl Heinrich, Aubrey Beauclerc; Von Haugk, Morton Selten; Von Passarge, Norman Cousers; Count Von Asterberg, Robert Lorraine; Dr. Juttner, Max Freeman; Von Meltzing, Edward Dreamer; Kurtz Engelbrecht, John Sharpe; Carl Bibs, W. H. Stephens; Von Breitenberg, Walter Travers; Von Reinicke, Charles Clear; Wins, William Simons; Von Wendell, Bernard Neimeyer; Lutz, Theodore Roberts; Schollermann, Charles Tarr; Glass, John Burrell; Reuter, Henry Glass; Ruder, F. Hurleigh; Kellermann, Augustus Cook; A musician, Augustus Vanderberg; Katie, Minnie Dupree; Frau Ruder, Mollie Sherwood; Frau Doolfel, Myra C. Brooks.

TRUTH.

Rochester Democrat and Chronicle.

The Mirror's *stability, independence and fearlessness have won for it public and professional confidence and support that have enabled it to regard with indifference the hostility of forces before which all theatredom trembles. The Trust started out once to smash* The Mirror *and succeeded only in making itself ridiculous.* The Mirror *will be flourishing when the Theatrical Trust is dead and forgotten, "unwept, unhonored and unsung."*

AMONG THE DRAMATISTS.

Theodore Burt Sayre has just completed a new costume comedy of a period that antedates by thirty years his recent work, Tom Moore. The piece is entitled The Adorable Kitty.

It is said that E. S. Willard will soon produce a new play by Harris K. Chambers, brother of Haddon Chambers. Mr. Willard declares that the play is the first find that he has made in twenty years' experience of reading plays by unknown authors. The play is provisionally entitled The Kiss of Thoe, and treats in a humorous way of the theory of transmigration of souls.

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SOME IMPRESSIONS OF THE UNFORESEEN.

THE USHER

The Independent Booking Agency has not been so quiescent the past few months as some persons have imagined. Its work in enlarging the circuit of independent theatres has been carried on so silently, however, that the announcements of the great strides it had made in that direction in the newspapers last Friday morning came as a complete surprise to the majority of professional people.

The Independent circuit will be still further increased by next season, and it is certain that every important theatrical point in the United States will be covered.

Notable accessions also to the number of independent first-class attractions have come, with the result that the independent theatres will present remarkable series of stars and companies during the coming campaign.

The Independent Agency is now in a position to give better advantages in booking to suitable attractions than any other booking institution. It it not run in the interests of a clique or a ring. It exacts no middlemen's fees from theatres or from companies. Having but one theatre to provide with bookings in the majority of the week stands, it is naturally restricted to the number of attractions that these theatres can play. But the books are not yet full, and there is room for more.

Managers who desire to direct their own business affairs, and who prefer to have a voice in the shaping of their routes, should apply to the Independent Agency at once.

The report that the independent first-class attractions have formed a coalition with the Stair and Havlin forces is unfounded. The Stair and Havlin circuit is booking popular-price attractions only, at the present time.

Messrs. Weber and Fields, who have identified themselves with the Independents, are destined to become important factors in management outside of their own particular burlesque field, in which they have won unique renown and fortune. It is their plan to increase their interests by securing theatres, and managing attractions of the best class.

As an earnest of their intentions, they have bought the West End Theatre, in Harlem, and have leased the new Globe Theatre in Boston. The probabilities are strong that they will also have new theatres in Chicago and several other cities.

Messrs. Weber and Fields have had an extraordinary run of success on Broadway for a number of years, and they are noted for their enterprise and the liberality of their views. They have achieved a high place in the favor of the public and they have always made it a principle since they started as managers to give their patrons the fullest measure in return for their support.

D. H. Hunt, who has been among the most successful managers of stock companies, has adopted a plan for next season that will mean a change from his established policy at the Pike Opera House in Cincinnati.

The Pike company hitherto has filled the greater part of each season there. Next season it will appear but a few weeks in Cincinnati, and the rest of the season it will go on tour. The organization has made a name for itself, and experiments made by Mr. Hunt in Washington and elsewhere have been so successful that he has decided to make it a traveling organization, with headquarters for a short term each season in the home theatre.

The Pike during the rest of the dramatic year will be devoted to first-class attractions, arrangements having been made by the Independent Booking Agency to fill a large portion of its time.

Richard A. Purdy, one of the officers of the American Dramatists Club, writes: "The splendid editorial in last week's MIRROR on Edwin Forrest gave me great delight. I am intensely proud of his career. Considering his beginning, his surroundings and his life's story, his achievements were mighty. With his faults all weighed and from any view-point whatever, he was a great credit to the American stage. By those who go out of their way to find fault with him much stress is laid upon his physical appearance, and much objection centred in his robust style, in such plays as The Gladiator, while they generally designedly overlook the fact that he was the greatest King Lear, Othello and Coriolanus of his day. A day, too, it might be added, of great contemporaries."

Grant Parish sends word that on Wednesday last President Roosevelt signed the famous Parish war claim against the Government. The amount involved is $300,000. Mr. Parish has spent the past two years in Washington assisting his father to this final adjudication of the claim. Mr. Parish is widely known among the profession as a bright newspaper man, and he has also been identified with dramatic work.

In speaking at a recent meeting of the Actors' Benevolent Fund in London, Sir Henry Irving lamented that its prosperity was equaled by the demands on its charity. "These demands," he said, "are made not only by the old, but by the young, who have been lured by the fascination of the stage to their ruin, for the stage possesses a fascination which is not equaled by any other calling, and its rewards, when they come, are immediate, dramatic and satisfying.

"The artist, the statesman, the writer, usually have to wait for the popular applause. To the actor it comes together with the excitement of the performance. The successful actor is a king in his own realm, and for the short hour he holds the stage.

"It is really pitiable to see so many young men and women in England struggling for this moment of fruition, which in the nature of things can come to few and but seldom. To the majority of actors and actresses the only prospect is a precarious few pounds a week, and yet the fascination of the stage and the wiles of the bogus agent lure them on. The Actors' Benevolent Fund would find much assistance from an Association to Prevent Young People from Going on the stage."

In a measure the same thing applies to the Actors' Fund of America.

ALF. C. WHELAN DEAD.

Alf. C. Whelan, the well-known comedian, who was this season playing Tweedlepunch in Florodora, died at San Antonio, Tex., on Feb. 15, of heart disease. No particulars of his passing have as yet been received by his friends in New York.

Mr. Wheelan had for many years been a favorite on the comic opera and burlesque stage. His appearances in New York had been many and in almost every role that he originated here he made a pronounced success. In the West and South he was especially popular and he spent a good part of his career traveling in those sections of the country.

Among the parts that Mr. Wheelan played in New York were Gaspard in The Chimes of Normandy, the Marquis de Rosalie in Fleur de Lis, Benoit in The Little Trooper, Brikbrak in The Caliph, Pianchette in The Wedding Day, H. Moses and J. Norman Bull in Very Little Faust, Jamie McSnuffy in The Idol's Eye, the Marquis Perfecto in Hendrik Hudson, Hamlet Malvolio Brown in Polly Middles, and Captain Hardtack in The Girl From Up There. He retired from the Florodora company some weeks ago and had been since then living in San Antonio.

The remains were buried temporarily at San Antonio. It is probable that they will be brought North later and cremated, Mr. Wheelan having expressed a wish that such disposition should be made of his body.

THE GOAT AND THE WAY BILLS.

When Maloney's Wedding Day company was making the jump from Shelbyville to Greensburg, Ind., a baggage master who was very busy checking up incidentally laid his way bills on a trunk. To his amazement, what should he see when the whistle sounded for the next stop but the goat that Mr. McCabe uses in his production for his "goat amobile," eating the last way bill on the file. This incited the baggage-master and he tried to make the goat give up the way bills, but the latter politely refused. The baggage-master saw that the joke was on him and decided that the best course was silence. However, the story leaked out, though not through the goat. Possibly it was the press agent.

NANCY BROWN GETS A WETTING.

On Wednesday evening the tank on the roof of the Bijou Theatre burst and a flood of water descended into the dressing-rooms of the members of the Nancy Brown company, some of whom were at the time dressing for the performance. Many of the costumes were ruined, much manuscript music destroyed, and the performance was somewhat marred by the occurrence.

UTILIZE SNOW AND A DEAD HORSE.

The energetic bill poster has again made his appearance most effectively, and on the morning after the storm the heaps of snow were studded with diminutive billboards bearing half sheet posters of many attractions. One of the bill-posting genus is also said to have utilized for the displaying of his attractions the body of a dead horse.

RICHMAN TO LEAVE FROHMAN.

At the close of the present season Charles Richman will, it has been announced, leave the management of Charles Frohman, presumably because of Mr. Frohman's inability to find him a suitable play. Mr. Richman will probably appear next season under a new manager.

ASHLAND THEATRE DESTROYED BY FIRE.

The Ashland Opera House, on Feb. 18, was completely gutted by fire. The building, which was comparatively new, was built at a cost of $50,000, and was insured for $20,000. The cause of the blaze is supposed to have been the ignition of natural gas.

ESTATE H. C. MINER INCORPORATED.

At Albany on Thursday the Estate of Henry C. Miner was incorporated with a capital of $500,000 to carry on the enterprises of the late theatrical manager. The directors are H. Clay Miner, H. Bixler, Charles W. Partridge, George W. Hackenberger, and Mortimer W. Neyers.

SALE OF DALY TREASURES.

The exhibition of the collection of theatrical properties and souvenirs belonging to Ada Rehan, many of which belonged to the late Augustin Daly, will be held on Feb. 26, 27 and 28 at 7 West Twenty-ninth Street. The auction sale will begin on March 2 and will continue all the week.

A NEW MUSICAL INSTRUMENT.

Dr. P. N. Jacobus, of Washington, N. J., has invented a new instrument of music, which he has named the echotone. It is not unlike a violin and is said to possess a very beautiful tone.

ST. PETER OPERA HOUSE BURNED.

The Opera House at St. Peter, Minn., was totally destroyed by fire on the morning of Feb. 16. The building was owned by W. H. Roundsville and was valued at $10,000.

TREASURERS' CLUB'S BENEFIT.

The annual benefit of the Treasurers' Club of America was held on Sunday night at Wallack's Theatre.

EARLY PLAYHOUSES OF PENNSYLVANIA.

The subject of early plays and playhouses of Pennsylvania, recently read before the Lancaster County Historical Society by P. K. Diffenderffer and later published in the *New Era*, of Lancaster, Pa., contains facts and descriptions of great interest to the student of theatrical matters. While the paper deals almost solely with the subject only as it pertains to Lancaster, many facts of universal interest have been interpolated, and we find much information regarding the ventures and amusements of our forbears.

Of course theatrical performances were given long before any suitable place could be found in which to hold them. Traveling aggregations of players, literally "barn stormers," had for a hundred years previous to the erection of America's first theatre given performances in barns and taverns. In Lancaster many performances had been given at The White Horse, The Fountain Inn, Franklin's Head, The Grape, The Swan and The Red Lion. However, we can well imagine that the scenic effects and costuming of the productions were, to be charitable, scarcely magnificent. And then, too, these performances savored decidedly of the modern concert hall, for they were accompanied by sundry steins of home brewed ale and often by yet more potent fluids.

The first regular theatre in the United States, Mr. Diffenderffer tells us, was erected in Williamsburg, Virginia, in 1752. Little account of its productions, however, is to be had. That splendid piece of folly, The Miscellanea, at the Wharton House in Philadelphia during Lord Howe's occupation of that city, is, perhaps, the best known of theatrical performances held during that period, although records show that productions were very prevalent throughout the country, save in the sections inhabited by the Puritans and Quakers.

In fact, so multifarious were they that the Continental Congress in 1775 took marked cognizance of the matter and vented its disapprobation by passing a resolution "that, whereas, frequent theatrical performances and playhousing have a fatal tendency to divert the minds of the people from a due attention to the defense and preservation of their country, that any person holding an office under the United States who shall promote, encourage or attend any such play, shall be deemed unworthy to hold such office and shall be accordingly dismissed." Truly, the way of the governmental theatrical transgressor was hard.

The Quakers were even more bitter against the stage. "An Act for the More Effective Suppression of Lotteries and Plays" was sent before the Provincial Council. This body decided, however, the act embodied a too great restraint upon the King's subjects, and it was not passed. A previous act, however, which contained practically the same provisions, was passed by the Quaker Assembly, but was shortly after repealed by Queen Anne.

The English nation has always been a staunch friend and patron of the drama, and the many people coming from England to America felt the need of this form of diversion. Hence the organization of the strolling companies of barn stormers, the erection of theatres and the consequent annihilistic attempts of the Quakers to suppress all theatrical performances.

During the Revolution Lancaster was crowded with prisoners of war. Many of the officers were accompanied by their wives, and from this comes the account of the first authenticated theatre of Lancaster. Mr. Dering's brew house it was, and there the plays of Shakespeare received interpretation at the hands of English prisoners.

The Fountain Inn Tavern on Queen Street was the scene during the early 'teens of the nineteenth century of such plays as The American Heroine, Tobin's The Honeymoon, Bickerstaff's The Sultan, Kemble's Point of Honor. In 1811 Goldsmith's She Stoops to Conquer.

The first regular theatre was the Circus, built in 1819. In 1820 a theatre was erected, which was later leased by John Jefferson, the grand-uncle of Joseph Jefferson. The next was known as Reitzel's Hall. It was an old wooden structure.

The elder Booth, and possibly Macready, appeared on the stage of this ramshackle playhouse, which was built over a stable. Charlotte Cushman is also said to have appeared in Lancaster, but if so, it must have been after 1835.

In the year 1833 a certain John Landis was the proprietor of a museum and theatre. At this house appeared Punch and Judy, Mrs. Duff in The Stranger, the original Joe Jefferson and his daughter, Mrs. Chapman. The Jefferson family also appeared there in several of the then popular plays.

Lancaster, it can thus be seen, was one of the pioneer theatrical towns of the country, and its old playhouses have seen many an actor whose memory is still young.

CUES.

Morris Meyerfeld, Jr., of San Francisco, President of the Orpheum Circuit company, has left that city for a six months' European tour.

During a performance of The Heart of Chicago at Akron, O., a woman became frightened at the railroad engine introduced in the piece and fainted.

The Little Princess will leave the Savoy Theatre on Feb. 28 for a road tour.

A professional matinee was on Thursday given at the Princess Theatre, where Amelia Bingham is appearing in The Frisky Mrs. Johnson.

Nachtasyl, Maxim Gorky's sombre drama, is creating a profound impresion at the Kleines Theatre, Berlin.

It is stated that Florenz Ziegfeld will next season produce a new opera, The Red Feather, composed by Reginald De Koven and written by Charles Klein. It is further said that Mr. Ziegfeld has bought the contract of William Castleman from the Royal Opera company of Dresden and that Mr. Castleman will appear as star in the piece, supported by Grace Van Studdiford and Elsie De Vere.

Work on the building and equipping of the huge amusement resort to be built at Ponce de Leon, Ga., has begun and the park will probably be opened about May 1. The grounds will contain a large theatre and in addition every accessory to the success of such resorts. J. G. Rossman, who is financing the project, has engaged William Sharpe as manager.

The first performance of the Winter Circus was held on the evening of Feb. 16 in Convention Hall, Kansas City, and three additional performances were given on the afternoons of Feb. 16, 19 and 21. A number of well-known performers participated in the affair, which attained a marked degree of excellence.

Wilbur Higby will play the title-role in Tracy the Bandit (Western).

William C. Andrews has just completed his twenty-fifth year as an actor.

The Hengler Sisters, who have been in London preparing for their American appearance in The Smart Set, have sailed for home.

One of the features of the Actors' Fund benefit, which will be held on March 12, will be a musical number in which six popular comediennes will participate. They will be Bonnie Maginn, of Mr. Blue Beard; Grace Cameron, of Nancy Brown; Stella Tracy, of A Chinese Honeymoon; Marguerite Clark, of Mr. Pickwick, and Nellie Follis and Marie Doro of The Billionaire. Manuel Klein is to write the music and Grant Stewart the words of this number.

W. N. Wadsworth, now with the Powers Stock company, at Grand Rapids, Mich., has been engaged for Kirke La Shelle's production of Checkers.

It is said that George Schiller, of the Sally in Our Alley company, is to head a company of his own next season. The piece will be written by Harry B. Smith and the music by Ludwig Englander.

Joseph Murphy had one of his hands badly burned during his recent St. Paul engagement.

PERSONAL.

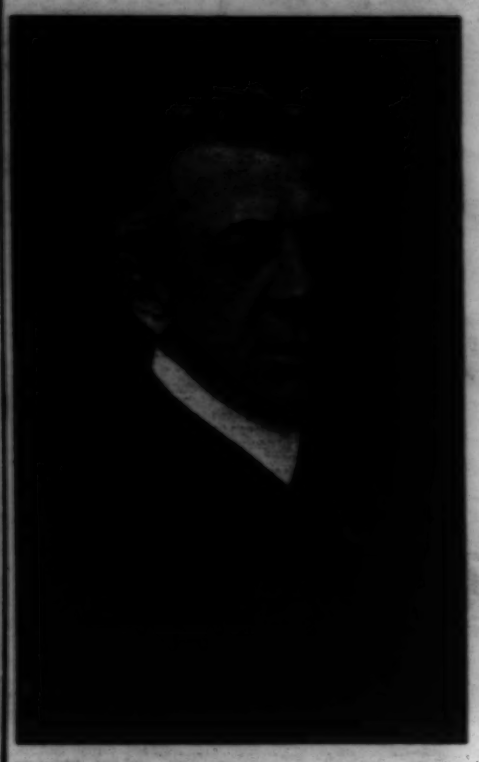

Photo Fowler, Evanston, Ill.

THOMPSON.—Above is a reproduction of the latest photograph of William H. Thompson, the popular actor who will originate in this country, at the Manhattan Theatre on March 2, the star role of Ambrose, Bishop of Rance, in Mrs. Craigie (John Oliver Hobbes) and Murray Carson's three-act comedy, The Bishop's Move.

PROCTOR.—F. F. Proctor and his family left New York last week for Palm Beach, Florida, where they will remain until Spring.

SCHUMANN-HEINK.—Madame Schumann-Heink has signed a contract with Henry Wolfsohn, by the terms of which the singer will make an extended concert tour through the United States and Canada from January until May, 1904. These arrangements will preclude the possibility of her appearing with the Metropolitan Opera company next season, as at the conclusion of her present engagement she will fill engagements in Germany, Norway, Russia, and Sweden.

MILLER.—Suffering from an affliction of the throat, Henry Miller last week suspended his tour in The Taming of Helen, and returned to New York for treatment. Mr. Miller rejoined his company at St. Louis.

FITCH.—Clyde Fitch, who is resting at Atlantic City, returned last week to New York to read to Charles B. Dillingham the scenario of a play that he is writing for Maxine Elliott. The piece is entitled Her Own Way, and in it Miss Elliott will probably be seen early next season at the Garrick Theatre as a separate star, she and Mr. Goodwin having decided not to appear together next season.

LOFTUS.—At the close of Tuesday's special Hamlet matinee, at the Garden Theatre, Cecilia Loftus retired from E. H. Sothern's company for a rest of two weeks, her physician insisting that she take this course. Margaret Illington assumed her role during her absence, while Chrystal Herne, a daughter of the late James A. Herne, took the part played by Miss Illington.

TRESCOTT.—Virginia Drew Trescott spoke recently before the Women's Club at Butler, B. C., taking for her subject "Bodily Carriage Indicative of Character."

EAMES.—Emma Eames is the guest of the Misses Bert at the Muenchinger Kink Cottage, Newport.

KLEIN.—Manuel Klein, composer of Mr. Pickwick, has been engaged to lead the orchestra of the new Lyceum Theatre, which will be opened next season.

DAY.—Charles H. Day, "the old circus man," has an interesting St. Valentine's Day story in the New Haven *Union*, of Sunday, Feb. 15, entitled "Birmingham's Valentine."

PADEREWSKI.—Paderewski has sold his estate at Kahnagorna, Austrician Galici, because, it is said, the keeping up of the place, which cost $100,000, necessitated the outlay of a great deal of money. It is further said that the pianist intends to settle in Switzerland.

BRUNE.—Mrs. Brune resumed her tour in Unorna, under the direction of Wallace Munro, at the Kentucky Theatre, Paducah, Ky., on Wednesday evening, Feb. 18. Mrs. Brune was obliged to close temporarily some weeks ago owing to her ill health.

SAVAGE.—In company with George Ade, the author of The Sultan of Sulu, who has been spending a few days in New York, Henry W. Savage has gone to Chicago, to visit his and Mr. Ade's latest offering, Peggy from Paris, after which Mr. Savage will go to St. Louis to inspect his Castle Square Opera and Prince of Pilsen companies.

MAETERLINCK.—Joysette, Maeterlinck's new prose drama, will probably be seen in this country next season, as will also his Monna Vanna, it is said.

ADAMS.—Maude Adams, who has been spending the Winter in regaining her health and strength, will soon go to Europe for an extended stay. Although the main reason for the trip is rest and recreation, she will be in close communication during her visit in England with J. M. Barrie, who is writing for her a new play, in which she will next season return to the stage.

AT THE THEATRES

This number of THE MIRROR *was sent to press earlier than usual on account of the celebration of Washington's Birthday on Monday.*

Victoria—Resurrection.

Dramatization in four acts of Count Leo Tolstoy's novel, by Henri Bataille and Michael Morton. Produced Feb. 17.

Prince Dimitri Nekhludoff	Joseph Haworth
Julius Ignatz Nipheravitch	Harry De Lorme
Korchagin	Boyd Putnam
Councilor Mikhline	Robert Lowe
Vladimir Simonson	Sidney Herbert
Foreman of the Jury	Howard Wendell
The Merchant	Hugo Toland
The Captain	Forrest Flood
The Professor	Robert Hickman
The Colonel	James Morley
Deaf Juror	Frank Peters
The Jury Cards Clerk	Harvey Cassidy
The Bookseller	Herbert Bradley
The Printer	Augustus Kramer
The 1st Juror	John Quinn
The 2d Juror	Joseph De Grasse
First Usher	E. L. Dalgarno
Second Usher	Charles Furr
The Warder	John Myers
The Reader	David H. White
Gendarme	Hugo Toland
Woodchopper	W. H. Turner
Headsman	James Harrington
Kriltzoff	E. F. Jacobs
Princess Sophie	Hattie Russell
Princess Maria	Beverly Sheppard
Katerina	Gertrude Vaughan
Aunt Sonia	Loretta Walsh
Aunt Mary	Louise Rutter
Katusha	Lora Taylor
Maid	May Wark
The Governess	Rose Odder
The Nurse	Margaret Robinson
Katusha Maslova	Blanche Ring
Theodosia	Ina Brooks
Felix	Harriet Sterling
Lucy	Florence Carroll
Countess	Ethel Gray Terry
Countess Katerina	Lee Lavergne
Countess	Loretta Quinn
Little Girl	Mary Saunders
Little Boy	Dorothy Clarke
Corrects	Mary Fuller
Corrects	Josephine Quinn
Lucy	May Fredericks
Kadessa	Mrs. Henry Vandenhoff

After passing through several hands and undergoing a purging process by translation and retranslation, Count Leo Tolstoy's terrible story, "Resurrection," has at length come to the English speaking stage. On last Tuesday evening the dramatization by Henri Bataille and Michael Morton was produced at His Majesty's Theatre in London by Herbert Beerbohm Tree, and at the Victoria Theatre in this city by Oscar Hammerstein, Wagenhals and Kemper's company. The reports from London are that the premiere there was witnessed by a notable audience and that the play aroused great interest and enthusiasm. Such was the case also at the Victoria. The audience completely filled the theatre, the attention of the spectators was riveted upon the stage through the whole performance, and the plaudits were frequent and genuine.

Whether or not art should concern itself with moral degradation is a question that may be decided on Doomsday. On that day also it may be decided whether or not the dramatizing of novels is legitimately artistic. Until that day, however, these two questions will doubtless be continuously discussed, with many wise and good people on both sides of the argument. Because of the hopelessness of arriving at a conclusion in these matters it would seem fitting to put them aside for the moment and to consider Resurrection merely as a play. It is, in the first place, powerful, true in its delineation of human motives and emotions, and it is picturesque in outward show. It is interesting—and more. It cuts deeply into the heart, and reaches long forgotten depths of the consciences. The soul of the play is the spirit of self-assertion and renunciation. The setting in which these most superb of human achievements are displayed is grim and terrible—at times almost revolting. Yet the soul of the play is always visible. The effect is uplifting.

As an example of dramatic architecture Resurrection is, like almost every dramatization, badly proportioned and inharmonious. Motifs are introduced importantly only to fade away. Characters come forward prominently, suggesting that they are to be concerned in the working out of the main theme, and directly disappear. Indeed, but two of the characters—the hero and heroine—appear in all the acts. The atmosphere is produced almost entirely by the subordinate characters and by extraneous incidents, but through the patchwork the thread of the plot is well defined and the story moves forward strongly to the end. Occasionally, however, it is delayed by long drawn scenes, in which the note of horror is dwelt upon until it becomes almost unbearable. A hideous orgie of female prisoners might be cut to half its length with advantage, and in the last act the shrieks and groans of a convict under the knout are continued far longer than is necessary to produce the desired effect. With a bit of cutting here and there the play might be greatly improved.

The dramatization has been arranged in a prologue and four acts, and in the first act there are two scenes. As all men know, the place is Russia and the time the present. In the prologue, the action of which takes place in Prince Nechludoff's sleeping room in the home of his aunts, Sonia and Mary, the Prince renews his acquaintance, after an absence of five years, with his relatives and the retainers of the family. Among the servants is Katusha Maslova, a pleasing peasant maid, who in times past was a playmate of the Prince. He regards her with favor, and presently, under the influence of a balmy Spring night and the Easter songs of passing groups of peasants, a feeling of love for his old comrade awakens in him. She, under the same spell, loves him, and after a moment of indecision does not repulse his advances.

The first act, after a lapse of ten years, begins with the jury room scene. Outside is heard the voice of the prosecuter making his final address. The jurymen file in and take their places around the long table. Among the jurors is the Prince. He has recognized in the prisoner his old love, Katusha, whom he has not seen since his visit to his aunts. She has come to be a coarse, dissipated woman of the town. The Prince learns that she gave birth to a child—his own—and that after being turned out by his aunts she became a wanton. She is accused of the murder of a man who visited her in her degradation. The Prince pleads for her with his fellow jurors, but without avail. They find her guilty, and she is sentenced to Siberia. The second scene is the drawing-room in the house of Princess Maria, to whom the Prince is betrothed. A ball is in progress. The Prince enters, haggard after his experience of the afternoon. He speaks bitterly of the laws of Russia, that admit of the convicting of a woman upon circumstantial evidence. To Marie he confesses that he is responsible for the plight of Katusha. She releases him from their engagement. He declares that he will devote his life to making reparation to the peasant girl for the misery that he brought upon her.

The second act takes place in the women's prison. A crowd of filthy, brawling hags crowd the room. Katusha is there in prison garb, quarreling, cursing, drinking with the rest. Hopelessness, despair and sullen anger lurk in each hideous face. All joy and peace lie behind these women. Siberia lies before them. Presently they are marched off to chapel by the keepers, and the Prince enters with a permit to see Katusha. She is brought in. Her besotted mind does not contain a memory of the appearance of the Prince. In the man before her she sees only a male visitor, and she approaches him with the bold coquetry of the brothel. He strives to recall to her mind some recollection of her girlhood. She laughs at him. He tells her who he is, of his remorse, and promises that after she is freed he will marry her. She laughs at him again—scornfully—and then with tigerish fury she denounces him as the author of her misery. He protests that he will yet save her—against her wish if it must be so.

In the next act, the scene of which is the prison infirmary, Katusha gives evidence that the words of the Prince have begun to have some effect upon her dull mind. She is busily employed in preparing lint and bandages, and in her appearance and manner she shows an awakening of some slight self-respect. The Prince visits her again, and she seems to realize something of the sacrifice that he is making.

The last act takes place three years later. The scene is an exile's encampment in Siberia. It is bitter cold. The convicts, in their crude shelters, moan and weep in abject misery. Among them moves Katusha, performing acts of mercy and kindness. Her suffering has purged her soul. She has been led to nobler thoughts by Vladimir Simonson, a fellow exile, and by the continued devotion of the Prince, who has followed the weary caravan in its wanderings. The Prince comes to the encampment, and directly a messenger follows him bearing a pardon for Katusha. The Prince is about to give the paper to her when Simonson confesses to him his love for Katusha and begs him to sanction their marriage. Katusha is now obliged to decide between her two suitors—the one desiring to right the wrong he has done, and the other anxious to have her aid in working for humanity. She has come to love the Prince, but she realizes that she could bring no happiness to him. Therefore she dismisses him—outdoing his sacrifice by her own—and promises to marry Simonson.

Of the multitude of players only two—Blanche Walsh and Joseph Haworth—had roles of great consequence. They bore almost the entire burden of the play, and to them is due, therefore, almost the whole credit for the success of the performance. In the role of Katusha Miss Walsh exhibited emotional power and strength and a range of feeling that she has never before evidenced. She revealed the simplicity of the peasant girl, the brutality—or bestiality—of the depraved woman, and the calm dignity of the penitent in splendid fashion. Her acting in the scenes of extreme passion was remarkably impressive. At times she was, perhaps, over dramatic, yet the part almost demands such treatment. Her impersonation is certainly the best that she has ever presented to New York playgoers, and she was rewarded by most enthusiastic plaudits.

Joseph Haworth gave, as was to be expected, a superb portrayal of Prince Dimitri. In the prologue he was the careless, gay young man of the world. Gradually, through the succeeding acts, he showed the development of his nobler qualities by his facial expression, his manner of speech and his bearing. He went to the very heart of the character and revealed its secrets by the employment of his well schooled, genuine art.

Sidney Herbert as Simonson was very sincere and very impressive. Hugo Toland brought capital comedy talents to his portrayal of the merchant, and Harry De Lorme was altogether excellent as Judge Nipheravitch. The minor male roles were all in capable hands, particularly worthy work being done by Forest Flood, Robert Hickman, and Harvey Cassidy.

Beverly Sitgreaves as the Princess Marie displayed, in her one scene, her fine emotional power and her charming grace and ease of manner. Others among the women in the cast who gave admirable portrayals—many of them in character roles—were Hattie Russell, Ina Brooks, Florence Gerald, and Mrs. Henry Vandenhoff.

The mounting of the play was exceptionally good. The settings were all well painted and the costumes were picturesque and accurate. The stage management was thoroughly praiseworthy.

Criterion—The Jewel of Asia.

A musical comedy in two acts. Book and lyrics by Frederick Ranken and Harry B. Smith. Music by Ludwig Englander. Produced Feb. 16.

Pierre Lavrage	James T. Powers
Simeon Pasha	George O'Donnell
Mufti	William Cameron
Yussuf Potiphar	Clifton Crawford
Sergeant Lafitte	Harry Short
Hankey	E. B. Knight
Rochefomb	Frank Symonds
Anatole	Paul Decker
Francois	Thomas Miller
A Gendarme	Frank G. Hill
Ali	Blanche Ring
Mimi	Rachel Booth
Hersillie	Carrie Perkins
Corinne	Reine Davies
Gabrielle	Ida Gabrielle
Rose	Bessie Graham
Fiorette	Erminie Earle
Mirette	Mande Wyckoff
Aglae	Harriet Burt
Aglae	Blanche Beebe
Madame	Cecile Bobby
Delilah	Mildred Kearney
Rebekah	Teresa Bryant
Leah	Mabel Sperry
Persian	Ada Verne
Zuleika	Mabel Verne
Persian	Gladys Hancock
Candia	Yvonne Rivers
Wanda	Louise De Rigney
Nyanza	Agnes Barrington
A Parisian Thief	Tom Collins
First Bagman	Milo Joyce
Second Bagman	Rose Dale
Rosa	Ida Gabrielle
Tutu	Little Beist
Dudu	Ella Ray
Batdee	Ethel Gilmore

In The Jewel of Asia, perhaps the proper order of precedence is Jimmy Powers, Blanche Ring, the chorus, the cast, the libretto, the music, and a little plot that once in a while sticks its head for a moment above the swirling waters of song, dance and costume.

It is a pretty production—and "pretty" is a word that is peculiarly applicable in this case. The scenery is pretty, the costumes are pretty, and the chorus is wonderfully pretty. And this same chorus is well trained. It dances well, it sings well, it looks well, and it is often and agreeably present.

James Powers has had, and will have again, a better fitting role and one that will grant him far wider opportunities. Blanche Ring, a comedienne of undoubted ability, is also in a limited field and is obliged to contest herself with passing few chances to reveal her capabilities.

The supporting company is capable. The songs, duets and choruses are well handled and the dialogue, too, is made the most of save in the few cases when the not too subtle points are lost by inferior intonation or hurried diction.

Ludwig Englander has evolved several pleasing airs in his minor and incidental music. In the principal numbers, however, he has rather failed to score, his compositions being of the stereotyped style and his numbers not at all catchy. It is to be considered that he has the fertile adjunct of Orientalism to assist him in his creations, and the tinkling cymbal and peculiar style and tempo of this sort of music is almost always provocative of successful work.

Frederick Ranken, in collaboration with Harry B. Smith, wrote the libretto and the lyrics. The book itself was written for James T. Powers, and James T. Powers it is who has all the clever lines. The rest of the characters are "feeders" to this one particular star, and they sometimes go to too great a length to give him something to crown with a bit of repartee—sometimes, in fact, they drag in bodily by the hair some speech which is a veritable intruder. Then again, in many cases, the jokes are rather venerable, but still considered as a whole, the libretto is not at all bad and in places it reaches a height rather above the ordinary. At any rate, the humor is always refined and clean. Never does the librettist descend to the barroom for a glass of somewhat spoiled and ill-smelling jokes, as has been the case in Mr. Blue Beard and several other productions. Mr. Ranken and Mr. Smith are to be congratulated for keeping their hands and pens absolutely unsoiled.

Orientalism is almost invariably a theme somewhat suggestive of allusions and unpleasant depictions of harems and of numberless wives. Sometimes this subject matter is delicately treated, sometimes coarsely, but in this case there is nothing that could be at all unpleasantly taken. Usually, too, the harem is considered a legitimate opening for the display of a far greater portion of the female anatomy than is permissible or agreeable. However, in this case again, no. The costumes are pretty—they are beautiful. Never are they vulgar or at all offensive. The color effects are charming and in perfect harmony.

At the start there is a thin streak of plot that gradually gains into the semblance of one. It tells of Pierre Lavrage, a French art student who is creating a picture which he has named the Jewel of Asia. Then there comes upon the scene Simeon Pasha, a Turkish potentate whom curiosity to behold as the foundation of corsets Thanksgiving Day takes. The favorite wife of the Pasha is called the Jewel of Asia. This is the field for the complications.

Now Yussuf Potiphar, the heir of the late Bashy Pasha, is in love with the Jewel of Asia and dares not declare his love in Turkey but he be betrothed. He follows the Pasha and his wives to Paris, hoping there to find an opportunity to see and speak with the Jewel. Now, shortly before this he has received word that a certain vest which he has received (and which, by the way, he is wearing) will be considered sufficient proof of his identity and that upon his appearing at his inherited estate with the vest the property will be turned over to him.

In order to gain speech with his inamorata he disguises himself in the suit of Lavrage, who is a waiter at a restaurant as well as an artist. Lavrage finds the discarded suit and vest, dons them, and is hustled off to Turkey as the heir of the late Bashy.

Now Lavrage is in love with Mimi, the daughter of Sergeant Lafitte, a sole survivor of the Old Guard. Mimi follows Pierre to Turkey; Madame Hersillie, the owner of the restaurant in which Pierre works, pursues him as well, for she wishes to recover the painting, the Jewel of Asia, in payment for what Pierre owes her. And Lafitte, who is in love with Hersillie, follows along after.

They all arrive in Turkey. Then comes an amusing scene when, in order to test the valor of Yussuf (who is being impersonated by Pierre) the Pasha plans a duel between him and the champion swordsman of Turkey. This scene Mr. Powers plays in his own inimitable way.

In the end Pierre, of course, declares himself an impostor and marries Mimi, while the real Yussuf comes into his inheritance, the chief item of which is the fair Jewel.

Of course, Mr. Powers was appreciated as he always is, for he is nothing if not clever. His role was essentially in his line, though not quite enough so to suit his admirers. He had several songs which he sang, or rather recited, in his own way; a rather clever number in the first act, with a camera acting as a very successful property, a song about the baby, and a very clever trio in which he was assisted by George O'Donnell and William Cameron. Mr. Powers appeared to better advantage in San Toy and The Messenger Boy, for the piece lacks several of those subtle qualities that so materially contribute to the success and daintiness of the English musical plays. However, Mr. Powers was undeniably pleasing.

Blanche Ring played the title-role of the play. Her opportunities were limited, but what there were of them she utilized as her capabilities so well enable her to do. In the second act Miss Ring impersonated a mechanical doll. This impersonation was good and consistent, if such a term may be used. But the theme was so antique and far-fetched that it would have been better were it omitted and something more modern and better suited interpolated. Her song, "The Same Old Crowd," however, was a delectable tidbit.

George O'Donnell made a most acceptable Simoon Pasha. His make-up and costumes showed his accurate conception of the role, and he was in good voice and sang one splendid number. The Mufti of William Cameron, too, was acceptable, though one could not forget that it was William Cameron. His work for a while appeals to one as being novel and entertaining, but it is a sort that soon palls.

A dainty and pretty comedienne is Rachel Booth, who played Mimi. But she is rather unconvincing and a little too affected. She sang the inevitable coon song of the piece, which was not a hit either in words or music, though the stage setting and chorus work did much to bolster it up.

A good-looking, well dressed and rather graceful Yussuf was Clifton Crawford. With his jaunty air and easy carriage he was excellent when he walked about. But when he opened his mouth the illusion was dispelled. However, he was clever in a trifle Floradorish song with a dance accompaniment in which he, clad in a bright uniform, participated with a dozen beautiful maidens beautifully gowned in dresses of black, trimmed with ermine, and wearing picture hats.

Harry Short was a not too good Lafitte. On the contrary, Carrie Perkins' Hersillie, the proprietress of the restaurant, was pleasing. And there is another who must not be ignored, and that is Mrs. Mack, a scrubwoman, who receives the munificent salary of $3.50 per week! Her part is brief. It is not a speaking role. She appears but once during the song—and a rather clever number it is, too—which Mr. Powers sings and which is entitled "We Think We'll Do a Thing. But We Don't."

The other members of the company, and there were many, were mostly pleasing and graceful and well costumed. The scenery was delightful. The music, though not at all times above the average, had the merit of being for the most part light and not too loud. And there were many bright points about the piece. The fact that it could be improved upon does not detract from the merits that it possesses, for it is, at all events, a pretty production.

Bijou—Nancy Brown.

A musical comedy in two acts; book and lyrics by George H. Broadhurst and Frederick Ranken; music by Henry K. Hadley. Produced Feb. 16.

Haley Mustapha	Edwin Stevens
Mars Mustapha	Albert Parr
Socrates Finis	Harry Brown
Noah Little	Al. Grant
Vanderbyghen Jenks	Alfred Hickman
Count Fromage de Brie	George Beban
Baron Saurbraten	Henry Vogel
Lord Worcestershire	John Havens
The Grand Duke Drinkamutchsky	Frank Deardorf
Hullyhoo	Madison Smith
Nancy Brown	Marie Cahill
Muriel	Grace Cameron
The Princess Barboo	Judith Berolde
Mrs. John Jenks	Jean Newcombe
The Dancer	Mlle. Proto

Of course the charming personality of Marie Cahill dominates in Nancy Brown. That is to be expected, for Marie Cahill is Nancy Brown, and Nancy Brown is the play. However, it must not be inferred from this that this domination excludes the other members of the cast, that the particularly bright effulgence of the one star entirely eclipses the glow of her satellites, for it does not. There is room for all; not a great deal for some, to be sure; but each member of the company has his or her own little niche, and almost without exception these niches are well filled.

Marie Cahill in a way is indescribable. Her mannerisms, her voice, her actions are so essentially her own that she can be compared with no one else. She is not beautiful, but she is attractive—a stereotyped phrase, to be sure, but in this case very apropos. She has a manner irresistible—amusing because of the very quietness and delicacy of her humor and of her way of reading her lines. With that which would perhaps be highly unamusing in another she can stimulate one's sense of humor. And how does she do this? Simply by a look, a shrug, a mous, a glance, a humorous curve of the eyebrow or lip.

Unconsciously she puts one in a good humor and one at once is ready to be amused—which is half the battle. And then the rest is easy—at least for Marie Cahill.

George H. Broadhurst and Frederick Ranken collaborated on the book and lyrics of this latest musical piece, and on the whole they have created a bright and entertaining work.

There is a little plot, not a great deal, but enough to successfully hold together the piece. What there is of plot is not intricate nor too logical, but intricacy and logic are not desired by musical comedy goers. The piece tells of the Bey of Hullyhoo, whose fortunes are reduced to a low ebb. He has a marriageable son and daughter and he wishes to secure for each a suitable spouse in order that the royal exchequer may be replenished. The children are not disposed, however, to the will of the Bey, and they rebel.

Now a certain sentimental agent, one Nancy Brown, comes to Bellyhoo with a contingent of heiresses from America—always the musical comedy home of musical comedy heiresses. The comedy hero, his confidant and the agent to act like gentlemen and the agent to act as his daughter in a matrimonial venture. A certain Nancy Brown, but a New York lassie, Noah Little, is the manner adopted by the Bey as his son in the matrimonial plans of the two disgusted princes.

Thereupon the complications begin to intensify. It seems that the plot grows thicker and gradually disappears. Of course, in the end the affairs are straightened out and all get married and live happily ever after.

During the period set numerous semi-relative incidents and complications are brought in, among which the wooing of the masquerading prisoner by a party of Amazon-like Arabians representing nine nationalities and styled the Amalgamated Order of Impossibles Nothings, the whole being a rather clever satire on the modern fortune hunter.

The libretto is clever in its dialogue and play upon words. There is plenty of point and plenty of subtle humor, and, above all, the piece is clean and refreshing. It entertains, it amuses, and (another point worthy of emphasis) while the costuming is magnificent it is not garish, nor is there a parallel to the prevalent display of semi-nude femininity. In all cases the gowns are dainty, beautiful, in good taste and satisfying.

If any fault is to be found with the lyrics let it be in regard to the plethora of the bird, the animal, the insect and the fascinante fair food to keep the musical pot boiling. During the play we have birds, glow worms, moths, butterflies, crickets, frogs, and marshmallows. But even the overworking of this latest phase of the lyric is not at all offensive, for the live stock and candy is handled in a pleasing way and set to catchy and tuneful music.

And this music is wonderfully clever. There is not a tiresome number in the piece, the instrumentation is exceptionally good, and at times the score rises to a height above the average set by musical comedy composers. An example of this was the finale of the first act, which was really a splendid bit of operatic composition. The interpolated numbers, too, were well chosen and were not, as is so often the case, foreign to the purpose. And there was nothing to injure the tympanum.

Marie Cahill won a welcome that was far more than warm. She was encored again and again and each of her songs was yet more appreciatively received. Her manner of singing is very effective. It is confidential. She does not strain her voice or attempt vocal contortions. She sings easily and softly, and apparently to each member of the audience individually. And it pleases a man—this feeling that he is being personally catered to. Miss Cahill's rendition of "You Can't Fool All the People All the Time" and of "The Glow Worm and the Moth" were very pleasing, but her great success was "The Congo Love Song," in which she was encored time and again.

In the role of the Bey Edwin Stevens was clever. His expression and his gesticulations were pleasing, his singing was also acceptable, and his comedy scenes with his Prime Minister, played by Harry Brown, were well done, for both entered into the spirit of their roles.

Albert Parr, having good looks and a pleasing voice, furnished all that was necessary for the part of the Crown Prince, and Alfred Hickman contributed to the piece a bit of character that was delightful, playing the role of a dude—a rather hackneyed part but done in a very original and highly acceptable way. Al. Grant, who left vaudeville to play in this piece, failed to make the most of that which was accorded him, and then, too, he insisted upon bringing in some of the vaudevillisms of former days in the shape of irrelevent stories which stuck out incongruously from the general roundness of the piece. However, in a song in which he participated with Edwin Stevens and Marie Cahill, called "The Katy Did, the Cricket, and the Frog," he demonstrated a certain ability.

Of the four noblemen, George Beban, as the Count Fromage de Brie, was by far the best. He acted his part throughout. He was consistent, amusing and acceptable and deserves commendation. Henry Vogel came next, and John Havens and Frank Deardorf were tied for third, and not a very good third at that.

A very clever portrayal of the tragic character of the Princess Barboo was that of Judith Berolde. Although this actress was all that could be desired, it could not but be regretted that there was not more in the part for her, for she showed conclusively that she was capable of far better things. Grace Cameron in a soubrette role was clever. The song, "Cheap, Cheap, Cheap," about the little bird that told, was cleverly done by her and Mr. Hickman, though the song itself was just a little too familiar in its idea, for there have been others.

Another of those peculiar jumps to sudden popularity that have so often occurred in mu-

CURRENT AMUSEMENTS

Week Ending February 28

ACADEMY OF MUSIC—Florodora—8th week—31 to 12 times.
AMERICAN—The Penitent.
BELASCO—Blanche Bates in The Darling of the Gods—13th week—28 to 42 times.
BIJOU—Marie Cahill in Nancy Brown—2d week—8 to 15 times.
BROADWAY—The Silver Slipper—18th week—141 to 149 times.
CARNEGIE HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—39th week—282 to 289 times.
CIRCLE—Vaudeville.
CRITERION—James T. Powers in The Jewel of Asia—2d week—9 to 15 times.
DALY'S—Jerome Sykes in The Billionaire—8th week—47 to 75 times.
DEWEY—Bowery Burlesquers.
EDEN MUSEE—De Kolta and Figures in Wax.
EMPIRE—Charles Richman and Margaret Anglin in The Unforeseen—7th week—40 to 47 times.
FOURTEENTH STREET—The Sweet Kids.
GARDEN—E. H. Sothern in If I Were King—8th week—30 to 37 times.
GARRICK—Annie Russell in Miss and Mrs.—4th week—42 to 50 times.
GRAND OPERA HOUSE—Fiddle-Dee-Dee.
HARLEM OPERA HOUSE—Julia Marlowe in The Cavalier.
HERALD SQUARE—De Wolf Hopper in Mr. Pickwick—8th week—3 to 44 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The German Drama.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Mr. Blue Beard—6th week—39 to 47 times.
LONDON—Thoroughbred Burlesquers.
MADISON SQUARE—The Earl of Pawtucket—8th week—21 to 29 times. (Tuesday afternoon, Beatrice Herford Monologue.)
MADISON SQUARE GARDEN—Sportsmen's Show.
MAJESTIC THEATRE—The Wizard of Oz—6th week—61 to 69 times.
MANHATTAN—Mrs. Fiske in Mary of Magdala—12th week—105 to 113 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Foxy Grandpa.
METROPOLITAN OPERA HOUSE—Maurice Grau Opera company.
MINER'S BOWERY—Moonlight Maids.
MISS OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—A Bunch of Keys.
NEW STAR—Night Before Christmas.
NEW YORK—Williams and Walker in Dahomey—2d week—4 to 11 times.
OLYMPIC—American Burlesquers.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Amelia Bingham in The Frisky Mrs. Johnson—3d week—17 to 21 times.
PROCTOR'S FIFTH AVENUE—Why Smith Left Home.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Hearts Are Trumps.
ST. NICHOLAS RINK—Skating.
SAVOY—The Girl with the Green Eyes—25th week—70 to 77 times—The Little Princess—7th week—29 to 35 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—On the Sprague Rivor.
WALLACK'S—The Sultan of Sulu—8th week—46 to 74 times.
WEBER AND FIELDS'—Twirly-Whirly—28th week—126 to 134 times.
WEST END—A Modern Magdalen.
WINDSOR—The Hebrew Drama.
VICTORIA—Blanche Walsh in Resurrection—2d week—7 to 14 times.

Photo by Byron. *The Champagne Dance in The Silver Slipper.*

died completion this year took place when Hickory Smith, who filled a decidedly minor part in the cast, sang "Two Eyes." He possesses a rich bass voice, and though his rendition was not perfect, it was so far above the common that he received a tumultuous ovation and was obliged to respond to several encores.

Jean Newcombe had the part of the austere mother of the brainless dude, and she looked the part and treated what there was of it in a dignified and consistent way. And Mlle. Preto danced as Mlle. Preto so well knows how.

On the whole one could find in Nancy Brown several hearty laughs, more chuckles, and still more smiles, a sense of pleased appreciation of the scenery, costumes and staging, and a number of things in the music that one could whistle. And when the audience leaves in a whistling mood it bodes good for the musical play.

Irving Place—Richard III.

The performance of Richard the Third given at the Irving Place last Thursday night was decidedly disappointing. The company has been seen before in Shakespearean plays, and in no case has it risen above the level of respectable mediocrity. The latest production was no exception. Hard work there was a plenty, but the spark of genius, without which painstaking effort avails but little, was absent. Nothing can be clearer than that the forte of Herr Conried's organization lies in the direction of modern plays and of modern comedy more particularly. Even Herr Bonn was overweighted by the burden that rested upon his shoulders.

The performance of the protagonist was very uneven. He was best in his quieter moments, although even then he missed many of the effects that might have been gained by subtlety in shading. His work was done in the large without much attention to the minor details. The sardonic humor of the character was only hinted at. Instead of the cool, calculating devilry of this fiend in human shape, he showed a man—a bad man, it is true—swayed by passion and violence.

The performance never thrilled one, probably because of its superficiality. The wooing of the Lady Anne before her husband's bier was capably done. In the tent scene, too, Herr Bonn did excellent work.

Alexander Rottmann gave a finished performance as the Duke of Clarence. He deserves much credit for his rendering of the scene in which he relates his dream. Hermine Warna was an effective Queen Margaret. The two murderers of Max Hinneler and Julius Ascher were praiseworthy.

American—The Sporting Duchess.

A revival of The Sporting Duchess was the bill at the American Theatre last week and crowds flocked to see the production. Taken as a whole the jaunt was worth the while, but in spots the production was weak. Scenically it was adequate, but dramatically it was hardly so. Maurice Freeman played the part of Douglas, Earl of Desborough, creditably, and Jessaline Rodgers was capable as Muriel, Countess of Desborough. Robert Cummings hardly realized the part of Major Mostyn and was inclined to be too rough in his manner. Victory Bateman appeared for the first time with the company in the part of Maria, Duchess of Milford, giving a pleasing performance. Lillian Bayer was fairly good as Vivian Darville. Frank E. Jamieson as Colonel Donnelly, Bert Lytell as Rupert Leigh, and John Ravold as Captain Lord Chisholm were good. John Hewitt as Captain Bagot, Henry Taylor as the Hon. Guy Beamish, Arthur Blakeman as Lieutenant Henry Walters, Paul Hines as Sir John Wilford, Walter Poulter as the Hon. Charles Gaylove, and Frank Chapman as Sir Clifford Thomas were capable. Thomas Reynolds amused as Surgeon Captain Streatfield. Paul Scott was liked as Joe Aylmer, and Harmon B. McGregor was very good as Dick Hammond. Laura Almonino as Mary Aylmer, Julia Blanc as Mrs. Donnelly, and Ada Zell as Annette Donnelly were seen to advantage. The Stephen Gordon of William Welch, the Thomas Williamson of Robert Vignola, the Frank Lockwood of Charles Farrington, the Dudley Goodwin of John Burchard, the Henry of Charles Remington, the Ginger Bill of Frank Wilstach, the Annie Beckwith of Jeanette Wolfe, the Constance McPherson of Frances Innes, the Margaret Seaforth of Helen Campbell, and the Clarissa Doncaster of May Bertram were pleasing. William Sheedy was a good Harold, Viscount Fernside.

New Star—In Old Kentucky.

In Old Kentucky, one of the most successful of C. T. Dazey's popular dramas, proved an attractive offering at the New Star Theatre last week.

Although Jacob Litt's elaborate production of the play is now on its tenth annual tour, it is still received with undiminished favor.

The company was excellent and did full justice to the picturesque and exciting scenes of life in the "Blue Grass" and the "Mountain" regions of old Kentucky.

William T. Clark as the big hearted Kentuckian, Col. Sandusky Doolittle, did fine work in his robust and buoyant impersonation of the enthusiastic and wholesouled Colonel.

Bessie Barriscale as Madge Brierly, a shy and unsophisticated mountain maid, won much applause by her naive and artless manner, despite the uncouth dialect that disfigured her lines.

Joe Loery, the moonshiner lover of Madge, with his disappointed love and implacable hate, was well portrayed by George W. Deyo.

His successful rival in love, Frank Layson, was depicted by George Heath, who gave a dignified and unaffected sincerity to the role.

Otis Turner made a hit as Neb, the old family servant, playing the part in an unctuous and rollicking fashion.

George Caine as Horace Holton, a grayhaired villain, did a lot of scheming under a guise of most convincing respectability.

Althea Lawson, who undertakes the responsibility of breaking in Colonel Doolittle to run in matrimonial harness, was well drawn by Florence Stover, who revealed a quiet and appreciative humor, while Estella Dale made a very pleasing impression as Barbara Holton, a Blue Grass aristocrat, aspiring to be mistress of Woodlawn.

A brass band of young colored musicians furnished some popular music in very creditable fashion in the race track scene in Act III and duplicate drum majors did some most surprising "stunts."

The singing and dancing specialties in the same act by Charles Rundall, James Roberts, John M. Powell, and Harry Swinton were also well received.

At Other Playhouses.

BROADWAY.—The Silver Slipper nears its two hundredth performance.

BELASCO.—Blanche Bates begins her fourth month in The Darling of the Gods.

GARDEN.—E. H. Sothern continues successfully in If I Were King.

GARRICK.—Annie Russell in Mice and Men still draws.

WALLACK'S.—The Sultan of Sulu breaks records at this playhouse.

DALY'S.—The Billionaire is the bill.

MANHATTAN.—Mrs. Flake enters upon the last week of her long and successful engagement in Mary of Magdala. The Bishop's Move will succeed Mary of Magdala on March 2.

EMPIRE.—Charles Richman and Margaret Anglin are appearing in The Unforeseen.

MAJESTIC.—The Wizard of Oz holds a continued spell over the theatregoer.

PRINCESS.—Amelia Bingham pleases in The Frisky Mrs. Johnson.

HERALD SQUARE.—De Wolf Hopper in Mr. Pickwick amuses large houses.

CASINO.—A Chinese Honeymoon runs on.

MADISON SQUARE.—The Earl of Pawtucket, with Elizabeth Tyree and M. Laurence D'Orsay, meets with continued favor. Beatrice Hereford in her original monologues will be seen at this house on Tuesday afternoon.

NEW SAVOY.—Clara Bloodgood in The Girl with the Green Eyes is the attraction, and The Little Princess is seen at the afternoon performances at this theatre.

ACADEMY.—Florodora is the piece.

WEST END.—A Modern Magdalen appears at this playhouse this week.

MUSIC NOTES.

In the repetition of Faust at the Metropolitan Opera House Wednesday evening, Madame Nordica, for the first time in some years, sang the role of Marguerite. The performance throughout showed the poetic influence of the talented singer, who was herself in magnificent voice and gave a charming impersonation of the beautiful role. Alvarez as Faust, Campanari as Valentine, De Reszke as Mephistopheles, and Dufriche as Wagner were all excellent.

Frank Van Der Stucken, formerly leader of the Arion Society of New York, will sever his connection with the College of Music in Cincinnati at the close of the present academic year and will thereafter devote his time to composition.

Aida was sung for the seventh time this season at the Metropolitan Opera House, Monday, Feb. 16, as it became necessary to substitute this opera for Die Meistersinger owing to the indisposition of Herr Anthes. Madame Nordica was very happy in the role of Marguerite on Wednesday evening. It had been six years since she appeared here in the part. A repetition of Der Ring des Nibelungen was begun on Tuesday evening under a scheme of reduced prices of admission. Camille Seygard sang Woglinde for the first time with only a few hours' study. Since Madame Emma Eames went to Newport she has had a relapse of neuritis and is unable to walk.

The last concert in Sam Franko's series of concerts on old music took place in Daly's Theatre last Tuesday afternoon. Madame Gertrude Stein, contralto, was the soloist. These concerts have been interesting as a matter of education and entertainment as well.

At the fifth concert of the Mendelssohn Trio Club at the Hotel Majestic the afternoon of Feb. 16 Alexander Sualavsky, violinist; Victor Sorlin, 'cellist; Charles Gilbert Spross, pianist, and Edward F. Barrow, tenor, were programmed.

Madame Schumann-Heink has signed a contract with Manager Henry Wolfsohn whereby she agrees to concertize extensively next season throughout the United States and Canada.

The third People's Symphony concert crowded Cooper Union Hall to its utmost capacity last Tuesday evening. Frank Damrosch directed and gave the usual analyses of the music. Gwilym Miles sang a group of Welsh songs and "It is Enough," from Elijah, with fine art.

The Boston Symphony Orchestra rendered a delightful programme in Carnegie Hall Thursday evening. A large audience was in attendance. Madame Bloomfield-Zeisler, who was to have played a concerto, disappointed owing to the serious illness of her husband.

There is serious discord in the Philharmonic Society over the acceptance of the subsidy secured by Walter Damrosch and the reorganization of the orchestra on a permanent basis.

Kathrin Hilke, a well known church singer, gave a song recital in Mendelssohn Hall Thursday afternoon. The lengthy programme displayed the singer's versatility and careful voice study.

Madame Christine Schultze and her sister, Madame Marie Löwe, gave a song recital in Mendelssohn Hall Friday afternoon. It was out of the ordinary inasmuch as they sang a number of duets for female voices and the solo numbers were all by German composers.

Madame Schumann-Heink received a warm greeting from a large audience in the Academy of Music, Brooklyn, Friday evening, when she sang with the Boston Symphony Orchestra.

At a musicale given by Mrs. Roosevelt at the White House, Friday afternoon, Reginald De Koven conducted the Washington Symphony Orchestra. The assisting artists were Clifford Alexander Wiley, baritone; Herman C. Rakemann, violinist; Emily Gray, harpist, and Edward H. Droop, pianist.

SAID TO THE MIRROR.

CARL HERBERT: "Representing Mrs. Patrick Campbell, I hope THE MIRROR will permit me to state for her that the arrest of her stage manager in Toronto was an absurd blunder; that on learning the actual facts the authorities at once discharged him, and that he has resumed his position in Mrs. Campbell's company."

LILLIAN KEMBLE: "Will you kindly deny the report that I am to star next season with Will S. Rising? There is absolutely no truth in it."

WILLIAM GRAY, manager of Hunting for Hawkins company (Western): "Mr. Gillingwater, manager of the Eastern Hunting for Hawkins company, has never mentioned in connection with the closing of that company that it was the Eastern company which closed. Thus many have been led to believe that it was my company which met with failure. The Western company has been out since Aug. 20 and has been doing great business."

AMATEUR NOTES.

The Brooklyn Amaranth presented its third play of the season at the Academy of Music last Thursday evening, Feb. 19. The play was Dion Boucicault's The Colleen Bawn, and a very large gathering of friends of the players and members of the club was in attendance. The play was well put on and the players were warmly applauded for their efforts. The next offering of the club is scheduled for March 18, when False Shame will be presented.

The Canadian Society of New York on Friday night at Mendelssohn Hall gave a concert in aid of a hospital bed fund. There was singing by Mrs. M. Hessin Robinson, Blanche Duffield, Frank Eaton and Walter Edelman; a violin solo by Hubert Arnold, and readings by William Henry Drummond.

FAY TEMPLETON TO STAR.

Fay Templeton will star under the management of the Messrs. Shubert next season in a musical comedy. Some time ago the Shuberts communicated with Miss Templeton and a number of letters passed between them. In one of Miss Templeton's letters she virtually agreed to their terms, and although no contract was signed, the letter makes the matter binding. Weber and Fields made Miss Templeton a flattering offer to remain with them and asked the other managers to release her from her quasi-engagement, but this the Shuberts declined to do. Miss Templeton will remain with Weber and Fields until the end of their road season and will then take a short trip to Europe to rest before beginning rehearsals for next season.

JEAN CLARA WALTERS DEAD.

Jean Clara Walters, a well known Shakespearean actress of the last generation, died at Oakland, Cal., on Feb. 19, in a condition of poverty. She made her first appearance on the stage forty-five years ago, at the Newark Theatre, as the Duchess of York in Richard III. Subsequently she played with many of the most important of the old stock companies, and was particularly successful at the old California Theatre, San Francisco, where she appeared in support of Lawrence Barrett, John McCullough, and other great stars.

McKEE TO MANAGE AMELIA BINGHAM.

Amelia Bingham announces that she has arranged with Frank McKee to manage her theatrical business affairs. William A. McConnell, who has been Miss Bingham's manager during the past year, will take charge of Charles B. Dillingham's production of The Little Princess. The latter production will begin an engagement at the Boston Museum on March 9.

MARY EMERSON TO STAR.

Already there is the promise of many new stars for the coming season. Of these Mary Emerson, by virtue of her previous performances in the various roles she has essayed, will excite more than ordinary interest. In His Majesty and the Maid, written for her by Joseph Le Brandt, she has a vehicle which will offer her abundant opportunities, it is said. Samuel Lewis, who is to direct her starring tour, is sanguine of a successful season.

THE EARL OF PAWTUCKET.

The Earl of Pawtucket must leave the Madison Square Theatre on March 14 to make way for the coming of Elsie De Wolfe in Cynthia. The former play, in which Elizabeth Tyree and Laurence D'Orsay are appearing, is one of the successes of the season, and Mr. La Shelle has booked it to follow The Bishop's Move at the Manhattan Theatre. Charles Halleck has taken the place of Robert McWade in the cast, of which Frank Robinson has also become a member.

NEW THEATRES AND IMPROVEMENTS.

Oscar Hammerstein will make a number of changes and improvements in his Paradise Gardens.

According to latest reports, arrangements have been completed between George C. Wallace, Joseph L. Friedman, and J. E. English whereby La Belle Park, at Paducah, Ky., will come under their control, and the old theatre will be demolished and a new one built during the coming Spring. In addition the old park will be improved and its name will be changed from La Belle Park to Wallace Park. The Paducah City R. R. Company are the owners of the park.

The new combined theatre and city hall at Madison, Minn., just erected at a cost of $20,000, was opened to the public February 16.

The San Bernardino (Cal.) Theatre Company, composed of capitalists from that city and from Redlands, Cal., will shortly build a new theatre in the former city, according to latest rumors, to cost about $75,000. A new traction line to Colton and Redlands will enable the people of those places to attend performances in the new house.

R. L. Cresey has plans drawn for a new theatre in Chicago. While the location has not been divulged, it has been hinted that it will be erected on the North Side, near where the Lincoln Theatre was formerly.

May's Opera House, at Piqua, Ohio, built by Charles H. May, cost about $50,000. It is 66 x 161 feet, of mottled gray pressed brick, iron and plate glass front, mahogany wood finish. It is equipped with steam heat, electric light, marble and tile entrance, with beveled mirrors. The ground floor seats 540, the balcony 452, the gallery 350. There are eight boxes and four logea. The stage is 40 feet from front lights to rear wall; between walls, 63 feet; fly gallery, 24 feet to gridiron, 55 feet; width of fly gallery, 7 feet; proscenium opening, 30 x 30. The interior decorations are most artistic and beautiful.

GOSSIP.

Harry M. Blake, who was obliged to go abroad some months ago to recover his health, is now in Algiers and reports that he is greatly improved. He will sail for America shortly on the *Commonwealth*, due to arrive in Boston on March 22.

Clara Thropp has received an offer from her present manager, R. L. Cresey, to star her in a new play next season.

Alfred Herts, the conductor of German opera at the Metropolitan Opera House, will leave New York about April 29 to conduct at seven performances the orchestra of the Royal Opera House at Madrid.

Arnold Reeves has joined A Romance of Coon Hollow, to direct the stage and play the leading heavy role.

Dan Evans, who left the Pennsylvania company on account of illness some months ago, will rejoin them this week. Mr. Evans is the leader of the Eagle Quartette.

E. H. Sothern will be the guest of honor Saturday night at a dinner to be given by the Lotos Club.

Marie Dow has been engaged to take the role in The Bishop's Move which was originally allotted to Mrs. Thorndyke Boucicault, who is ill.

Scott Siggins will join the Pennsylvania company in Fort Scott, Kan., to fill the leading role of Tom Dawson, replacing Fred Fairbanks, resigned. Mr. Siggins will hereafter adopt the stage name of Siddons.

Over a hundred members of the Delta Tau Delta fraternity, which is holding a convention in the city, attended Friday night's performance of The Sultan of Sulu.

Richie Ling has been engaged to succeed the role of Clifton Crawford in The Jewel of Asia, and will assume the role on Monday.

Owing to the illness of Seymour Hicks, Vincent Sternroyd has assumed the role of Valentine Brown in Quality Street.

Charles Frohman and George Edwards have secured the American, English and German rights to the musical play, Madame Sherry, which they will jointly produce in England this Spring and in America next Fall.

William Cody (Buffalo Bill) recently made an eloquent speech before a gathering of three thousand schoolboys who attended the Wild West Show.

It is announced that Henry Miller, who is now appearing in Richard Harding Davis' play, The Taming of Helen, will be seen at the Savoy Theatre on March 24, following the run of Clara Bloodgood in The Girl with the Green Eyes.

James W. Evans, presenting Frederick Montague in At Valley Forge, now touring New England, has secured George F. Hayes as business manager.

The When Johnny Comes Marching Home company began its Spring road season last week under very favorable conditions. The advance sales at Newark were record breaking, and in the New England cities to be visited this week the advance sales have been unusually large.

Thomas Jefferson closes his tour in Rip Van Winkle to-morrow (Tuesday) night; and will go to Palm Beach to remain through Lent. He will reopen on April 13, at Schenectady.

Joseph Jefferson will begin his regular Spring season in his customary repertoire, at Nashville, Tenn., on April 13.

Belle Girard, a chorus girl of the Castle Square Opera company of St. Louis, recently took poison, mistaking it for medicinal pellets. It was only by immediate treatment that her life was saved.

Henry W. Savage is said to be contemplating the organization of another English opera company.

M. B. Leavitt has made arrangements to sail with his organization on March 15 for South Africa, for a tour of the principal cities there. Pilar Morin will head the company.

Margaret Mayo, who is appearing in Cincinnati in Pretty Peggy, has just finished a comedy, entitled Young Mrs. Teddy. She is also engaged on a dramatisation of Frank Norris' powerful novel, "The Pit."

ENGAGEMENTS.

Paul Everton, for Lost in the Desert.
Alfred Latell, for The Village Postmaster.
Clare Armstrong, for Checkers.

DATES AHEAD.

(Received too late for classification.)

A BREAK FOR LIBERTY: Mahaffey, Pa., Feb. 24.
A LITTLE OUTCAST (Western): E. J. Carpenter's): Lamar, Mo., Feb. 24, Nevada 25, Ft. Scott, Kan., 26, Parsons 27, Pittsburg 28, Webb City, Mo., March 1.
ALL ABOARD (Edwin C. Le Clair's): Plymouth, Pa., Feb. 24, Nanticoke 25.
ARDECK, AGNES (Herbert J. Fowler, mgr.): Warren, Pa., Feb. 24, Titusville 27, St. Marys 28, Brookville March 2, Punxsutawney 3, Kittanning 4, Washington 5, Johnstown 6.
BALLIVER'S BUSY DAY: Marion Ind., Feb. 23, 24, Elwood 25, Indianapolis 26-28, Louisville, Ky., March 1-7, Columbus, O., 9, 10, Dayton 11-13, Cincinnati 16-21.
BROWN'S IN TOWN (Frank Heaney, mgr.): Chanute, Kan., Feb. 24, Burlington 25, Ottawa 26, Herrington 27, Weir City March 1, Pittsburg 2, Gaffeyville 4, Parsons 5, Lawrence 6, Kansas City, Mo., 8-14.
CRYSTALPLEX (M. Henry Walsh, mgr.): Mystic, Conn., Feb. 23-28, Rockville March 2-7.
DEVIL'S LANE: Cherokee, Ia., March 2, Lamars 3, Seward, Neb., 4, Beatrice 5, Horton, Kan., 6, Marysville 7, Concordia 10, Clay Center 11, Belleville 12, Beloit 13, Minneapolis 14.
FAUST (Porter J. White's): Belle Vernon, Pa., Feb. 24, Monongahela 25, New Kensington 26, Elwood City 27, Jeanette 28, Grafton, W. Va., March 2, Elkins 3, Thomas 4, Lonaconing, Md., 5, Frostburg 6, Piedmont, W. Va., 7.
FOUR HEIR BAKER (Eastern): E. J. Carpenter's; Jos. Pilgrim): Chester, Mo., Feb. 24, Dongola, Ill., 25, Anna 26, Murphysboro 27, Metropolis 28, Marion March 2, Centralia 3.
FOUR HEIR BAKER (Western: E. J. Carpenter's; Geo. Hopper): North Platte, Neb., Feb. 24, Kearney 25, Grand Island 26, Aurora 27, Hastings 28, Central City March 2, Columbus 3.
GIDEON'S MINSTRELS (Henry F. Austin, mgr.): Dixon, Ill., Feb. 25, La Salle 26, Joliet 27, Elgin 28, Belvidere March 2, Rockford 3.
HAGENBECK'S TRAINED ANIMALS: Milwaukee, Wis., March 1-14.
KINSEY-KOMEDY (M. L. Kinsey, mgr.): Mt. Sterling, O., March 2-7, West Milton 9-14.
KNOWLES, THE (Hypnotists: Elmer E. Knowles, mgr.): Marlin, Tex., Feb. 23-28, Austin March 2-7, Waco 9-14.
LE MOYNE, MRS. (Harry Doniton, mgr.): Harrisburg, Pa., Feb. 24, Trenton, N. J., 25, Scranton, Pa., 26, Wilkesbarre 27, Hazleton 28.
LE VOYAGE EN SUISSE (A. G. Delamater, mgr.): Marion, Ind., Feb. 24, Ft. Wayne 25, Muncie 26, Anderson 27, Vincennes 28, Evansville March 1, Owensboro, Ky., 2, Dayton, O., 3, 4, Zanis 5.
MOREY STOCK: Oklahoma City, Okla., Feb. 16-March 1, Ardmore, I. T., 2-8, Ft. Worth, Tex., 9-16.
NEILL, JAMES (Edwin Neill, mgr.): Trinidad, Col., Feb. 24, Pueblo 25, Kansas City, Mo., March 1-7, Cincinnati, O., 8-May 2.
ROMEO AND JULIET (Simvelle's; R. F. Trovillick, mgr.): Shamokin, Pa., Feb. 27, Mt. Carmel 28, Ashland March 2, Bellefonte 4, Lock Haven 5, Mansfield 9, Emporium 12, Johnsonburg 13, Ridgway 14.
SPORTING LIFE (Walter Sanford, mgr.): Hamilton, O., March 2, Richmond, Ind., 3, Columbus 4, Washington 5, Vincennes 6, Evansville 7, Crawfordsville 9, Lafayette 10, Noblesville 11, Elwood 12, Kokomo 13, Logansport 14.
THE CONVICT'S DAUGHTER (Western: Roland G. Pray, mgr.): East Palestine, O., Feb. 25, Leetonia 26, Steubenville 27, Lisbon 28, Wellsville March 2, Martins Ferry 3, Rochester, Pa., 4, Warren, O., 5, Jefferson 6, Youngstown 7.
THE HOOSIER GIRL (Dave B. Levis): Hillsboro, O., Feb. 24, Wilmington 25, Sabina 26, Waverly 27, Portsmouth 28, Circleville March 2, Lancaster 3, New Philadelphia 4, New Comerstown 5, Alliance 6, Beaver Falls 7.
WEST'S MINSTRELS: Troy, N. Y., Feb. 24, Utica 25, Syracuse 26, Auburn 27.
WHITE, PORTER J. (Bertram C. Whitney, mgr.): Chambersburg, Pa., Feb. 25, Waynesboro 26, Hagerstown 27, Reading 28, Carlisle March 2, Columbia 3, Lancaster 4, Atlantic City, N. J., 5, Pottstown, Pa., 6, Mt. Carmel 7.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

The famous Moto-Girl act, that has been a sensation at other Keith houses, is seen for the first time in New York this week. Others in the bill are Arthur and Jennie Dunn, the Barrows-Lancaster company in their latest sketch, A Jolly Jollier; James Richmond Glenroy, the Athos Family, Caroline Shepard, W. C. Fields, Kelly and Kent, Rae and Broncho, John and Bertha Gleason, Josephine Gassman and "picks," Martini and Maximillian, Russell and Locke, Ostrado, and the biograph.

Tony Pastor's.

Le Roy and Clayton, in Hogan of the Hussars, and Bonnie Thornton in new songs are the stars of a bill including Silvers and Emerie, Amann and Hartley, Fields and Wolley, Johnny Keefe, Alberton and Miller, Jennings and Renfrew, the Laduys, Al. Coleman, Baker and Brockway, Clifton Sisters, and the vitagraph. Bert Howard and Leona Bland in A Strange Boy are a special feature.

Proctor's Fifth Avenue.

Wiy Smith Left Home is this week's stock production, with Minnie Seligman, William Brantwell, Florence Reed, Eva Vincent, Ivah M. Willis, Ada Levick, Loretta Healey, Margaret Westwood, Verner Clarges, John Westley, George R. Bryant and others in the cast. The olio includes Frank Eldridge, Claridius and Corbin, Emma Cottrelly, May Bryant, G. M. Mitchell, the kalatechnoscope, and the living art studies.

Proctor's Twenty-third Street.

Johnstone Bennett and company and the Renow Midgets head a bill embracing the Juggling Johnsons, Charlie Rossow, Baker and Lynn, Mathews and Ashley, Terrill and Hinson, the Barbers, J. Francis Dooley, Mr. and Mrs. Larry Shaw, Burrows and Travis, Latimore and Leigh, Little Elsie, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Vaudeville replaces the stock company for this week. The roster embraces Charlie Case, Midgley and Carlisle, Frederick Brothers and Burns, Moore and Hight, Mr. and Mrs. Stuart Barrow, John Dunn and company in The Last Lesson, Hannah and Miller, the kalatechnoscope, and Florence Burns.

Circle.

Jean Marcel's has reliefs and living art studies are the feature of a bill that includes the Florenz Troupe, Al. Leech and the Three Rosebuds, Edmund Hayes and company, Lew Sully, Mamie Remington and her "picks," Billy S. Clifford, and Wormwood's monkey circus.

Hurtig and Seamon's.

The programme includes Hugh Stanton and Florence Modena, Mathews and Harris, the Four Otts, Klein, Ott Brothers and Nickerson, Harding and Ah Sid, Jack Norworth, Louise Dresser, Mlle. Olive, Amato, and the vitagraph.

Weber and Fields'.

The travesty on The Little Princess, which is called The Big Little Princess, is announced to replace The Sleepiness of Celestine on Thursday evening. It will be given in conjunction with Twirly Whirly.

THE BURLESQUE HOUSES.

Dewey.—The Bowery Burlesquers are amusing the patrons this week.

Miner's Bowery.—The Moonlight Maids are shining at this house.

Lenox.—The Thoroughbreds are racing for popular favor here.

Olympic.—The American Burlesquers appeal to the patriotic Harlemites.

LAST WEEK'S BILLS.

Tony Pastor's.—Hickey and Nelson, in their quaint and original specialty, Twisted and Tangled, were the headliners, and deserved the position on account of the very excellent and highly amusing act they offer. It is full of surprises, and the pantomime of Hickey is enough to make an Egyptian mummy come to life. The Tourist Trio, made up of John and Alice Silver and Joseph Turner, presented their singing specialty, which is far above the average and won much applause. Pauline Moran made her appearance under her own management and scored a success with some up-to-date ditties of the popular order. Jane Courthope, assisted by Charles Forrester, presented The Lady and the Cowboy, which has been greatly improved since it was last seen here and is full of brisk action from start to finish. Gillahan and Murray made their first appearance here in a skit called Dinah's Wash Day, and proved capable entertainers. Rita Redmond scored in her Don Cato specialty. Musical comedy work by Collins and Madell, gymnastics by Pongo and Leo, rag-time songs and dances by Miller and Kresco, songs and dances by Steve Jennings, triple bar comedy by Rice Brothers, songs and dances by the Francis Trio, a sketch called A Shocking Affair by Mr. and Mrs. Irving Boydell, some good acrobatic work with comedy trimmings by Waldorff and Mendes, and new pictures on the vitagraph were the other features of an interesting bill.

Keith's Union Square.—The usual large crowds filled this cosy home of vaudeville and laughter was the order of the week. The fun was furnished in allopathic doses by some good people, headed by Eugene O'Rourke and company in Parker A. Mr. O'Rourke's breezy personality is well suited to the character of the sporty drummer, and he got full value from the amusing lines and situations. He was ably assisted by Nellie Eiting as the young widow, and their joint efforts met with emphatic approval. Hines and Remington were an extra feature and "made good" in every way with their bright, lively skit, Miss Patter of Paterson. Miss Remington is certainly inimitable. Tom Lewis and Sam J. Ryan made the laughing hit of the bill in their skit, The Two Actors. The old reliable Hawkshaw finish went even better than before, so these clever comedians can hardly be blamed for sticking to it. Watson, Hutchings and Edwards were also very amusing in A Vaudeville Exchange. The three Sisters Macarte, who were programmed as "Macarti," went through their wonderful wire performance with much success. Mark Sullivan, with his good stories and his famous "biddy-dum-biddy-dum" specialty, brought down the house. The three Millettes did some splendid acrobatic work. Sallie Stembler was never with some well-rendered songs. Imhoff and Conn were consistently and legitimately funny in their Irish comedy act. The Irish member has a rich and accurate brogue and the lines and business of the act are amusing in the extreme. Herbert and Willing danced well and their efforts at winning laughs were in the main successful. Thor, a good banjo player and xylophonist, was applause. He carries a magnificent golden table on which he plays the xylophone. Lawrence Crane, with his Irish magic; the Two Pennis, Cowley and Burke, and the biograph were excellent. Charles R. Lawler, assisted by his two clever little daughters, made a big hit with some of his latest songs, one of which, "Take a Trip Up the Hudson," has a very catchy air.

Proctor's Fifth Avenue.—Clyde Fitch's society play, The Way of the World, in which Blanche De Wolfe starred for several months, was given its first presentation by any stock company at this house last week. The original scenery, properties and effects were used, and the stage pictures were in every way admirable. The acting of the stock company was in no way inferior, and in many respects superior, to that in the first production of the piece. The role of Mrs. Croydon is admirably suited to Minnie Seligman, who, although she is very versatile, is much better suited to some roles than others. She played with a suppressed force that was superb. She read her lines in a manner that must have delighted Mr. Fitch, who is said to be very "Fitchy" about those things, and her characterization was in every way delightful. Paul McAllister as the cool, unprincipled Neville also had a part that fitted him like a glove, and he played it for all it was worth. William Bramwell was dignified and forcible as Croydon. Florence Reed was in her element as the young woman who has lost her husband and wants him back, and her powers caused the woman to make many favorable comments on her good taste. Frederic Bond played Mr. Lake with his usual success. Ivah M. Willis did some splendid work in the third act, and again proved herself a most valuable member of the company. The other parts were in the capable hands of George Friend, Verner Clarges, George Edwin Bryant, John Westley, L. V. Owen, Al. Roberts, Pauline Thom, Julian Reed, Charles Gerald, J. R. Goodwin, Victor Brown, Ada Levick, Eva Vincent, Georgina Benton, Loretta Healy, Margaret Westwood, Eva Gibson, Flora Snyder, Lucille Goldrich, and Margaret Coghlan. The vaudeville list was headed by Charlie Case, who had a new suit and a monologue that was nearly all new, and, needless to say, good. He made a hit of the most emphatic kind, and kept the audience in that happy state that all monologists aim at, but seldom with such success as fell to the lot of this original laugh-maker. The Parson Sisters, with songs and dances; John E. Drew, as sprightly as ever; Charlotte Choate, a good soprano; Koppo, the clever juggler, and the kalatechnoscope were also in the bill.

Proctor's Twenty-third Street.—Unusually large crowds were in attendance last week. The most pleasing feature of the programme was Ten Ichi and his troupe of wonder-workers, including Ten-Katsu. Their act is mysteriously amusing and the thumb-tying trick is still a puzzle to everybody except George Homans. Roger Midgely and Gertie Carlisle scored heavily in Taking a Tonic, the latest of the Sammy and Sarah series. Little Miss Carlisle is a very winsome maiden and every man, woman and child in the house fell in love with her at sight. Mr. Midgely's antics were, as usual, provocative of much laughter. The famous Jackson Family presented one of the best bicycle acts ever seen in this city. They wear pretty costumes and work with a precision that is remarkable. Treloar, a strong man, formerly of Harvard College, proved his muscularity in various ways, assisted by Edna Tempest. The Gladstone Sisters sang and danced well and made novel use of a violin in their act. The Edgar Foreman Trio, made up of Mr. Foreman, Emma Siegel, and Cecilia Garrick, were successful in a sketch called The Uncrushable Mr. Crush, which has some good lines and amusing business. John Healy cut out all the poor jokes from his monologue with great success. Harry Brown's coon songs were all good. O. Toledo, Wyman and Garner, who do a very good talking act; O. M. Mitchell, Florence Burns, and the kalatechnoscope were also in the bill.

Proctor's 125th Street.—The District Attorney, by Harrison Grey Fiske and Charles Klein, drew audiences that taxed the capacity of the house at every performance. The stirring scenes of New York life, so aptly and realistically set forth in this play, kept the attention of the spectators firmly fixed from beginning to end, and the play was voted one of the best seen at the house this season. James E. Wilson made a splendid impression in the leading role, and charming Adelaide Keim was even more charming than usual. She is gaining in power and strength as the season advances and is constantly gaining in popularity. Sol Alken, Arthur F. Buchannan, Hugh Ford and others lent good support. Rhetta Curtis played delightfully on the violin, and Francis Le Page scored a hit in his specialty. The kalatechnoscope was on hand as usual, with new scenes.

Proctor's Fifty-eighth Street.—Rosedale, with its pretty scenes and stirring incidents, is just the style of play the East Side lovers of drama like, and large and enthusiastic audiences were the rule. Ned Howard Fowler led the cast, and his impersonation of Elliot Gray was all that cou'd be desired. Edna Archer-Crawford as Rosa Leigh put plenty of life into her part and gave a very creditable performance. Ernest C. Joy a newcomer, played Matthew Leigh excellently. Others who scored were Louis Bresen as Colonel May, Richard Lyle as Bunberry Knobb, A. H. Stuart as Miles McKenna, Mrs. Wallace Erskine as Florence May, and Bessie Les Lestina as Tabatha Stork. Between the acts Marion Garson, soprano, rendered "Violets" and other selections sweetly; Claudius and Corbin, banjoists, played cleverly, and the kalatechnoscope pleased with new pictures.

Hurtig and Seamon's.—Robert Hilliard and company in The Littlest Girl was the feature of the bill. Mr. Hilliard's reappearance in vaudeville afforded great pleasure to his many admirers. Georgia Gardner and Joseph Maddern offered their lively farce, Too Many Darlings, which was easily the laughing hit of the bill. Ameta's dances pleased immensely. The light and color effects were extremely well brought out. Lieutenant C. Noble's ventriloquism was helped by the very clever comedy figures which he works to great advantage. Fields and Wolley was hooted here and kept the audience laughing uproariously throughout their act. Charles Allen succeeded in creating a number of good laughs with his string of jokes and stories. Hickey and Nelson did some extraordinary contortion work, which met with applause. Johnson and Crough did very well with their dancing specialties. The vitagraph, as usual, closed the programme.

Circle.—Manager Percy G. Williams put on another high-class bill for his second week of the season, and again the cosy theatre was crowded with people who knew and appreciate a good vaudeville programme. The entertainment was given by Jean Marcel's company, with a few added features. Rose and Prince, in their specialty on Chinamen, and Ben Williams and Joe Tyler, pantomimic buffoons of the rag-time order of their appearance, showed the house. Sherman and De Forest were very amusing in their grotesque sketch. Johnson and Dailey sang songs and dancing was approved. The Johnson Brothers played cleverly on xylophones. Bruch and Cavalry Rubens, assisted by Thomas Le Maout, were highly pleasing in A Bridegroom's Reverie. Good turns were also done by Julian Rose, the Zanigs (second week), and Brown and Nevaro, and some good views were shown by the vitagraph.

Weber and Fields'.—The run of Twirly Whirly and The Sleepiness of Celestine goes on uninterruptedly, with the usual crowds and the usual laughs and applause. The travesty on The Little Princess, in which Fay Templeton will mimic Millie James, is in active rehearsal.

The Burlesque Houses.

Dewey.—Sam Devere and his company drew large audiences that seemed to enjoy the merry burlesque provided for them. The olio introduced Sam Devere, the New York Comedy Four, Florence Hughes, the Three Fortunis, Gilroy, Haynes and Montgomery, and Armstrong, Baker, Armstrong and Norton in the cycle whirl, which aroused great enthusiasm. The afterpiece was Open all Night, and served as a vehicle for the entire company to some amusing antics and catchy songs.

Miner's Bowery.—The Merry Maidens, including Hallie Stanley, Mr. and Mrs. Dan Hiatt, Spencer Brothers and others, drew good houses.

Lenox.—Good business was done by the Trocadero Burlesquers. Hits were made by Hamlin and Clemenore, three Herbert Brothers, Kelly and Reno, and the World's Comedy Four.

Olympic.—The World Beaters, with the usual olio and travesties, pleased a large number of people last week.

NEW THEATRE IN GRAND RAPIDS.

Colonel J. M. Wood will begin the erection of a new theatre in Grand Rapids, Mich., about May 1. Colonel Wood entered into a partnership on Feb. 2 with Felix Dumas and Arthur Feyfel, and the trio will look after the business of the new theatre and the Powers Theatre in the same city. The new house will be called the Albambra and will be devoted to high class vaudeville. In the meantime the tastes of the people of Grand Rapids in regard to vaudeville will be tested during the latter part of each week at the Powers Theatre. The stock company at present in the house will appear on Monday, Tuesday and Wednesday, and a vaudeville bill will be given on Thursday, Friday, Saturday and Sunday. There are several traveling attractions booked at the Powers, and the vaudeville and stock dates will be arranged so that they will not interfere with these bookings. By the opening of next season the new firm expects to control a circuit extending from Grand Rapids to St. Paul. The new Alhambra will seat 1,900 and will cost about $100,000.

ROSS HAS LAUGH ON LAFAYETTE.

While Ross and Fenton were playing recently in Toledo the billing of the company mysteriously disappeared, and in its place that of the Lafayette company, which was the succeeding attraction, appeared upon the fences. It was evidently the work of an over-zealous agent, and naturally the righteous indignation of Mr. Ross was thoroughly aroused.

Lafayette heard of the matter and at once wired Mr. Ross as follows: "Do not let my agent antagonize you by putting up paper. He ought to be ashamed.—The Great Lafayette." Mr. Ross immediately Western-Unioned this reply: "Your paper all right. As soon as the people saw it they commenced to laugh and are laughing yet.—The Grey Ross."

Thus was the little squabble of the "Great" and the "Grey" patched up nicely and amicably, without any harsh words or lawsuits or other disagreeable things. The correspondence might have been kept up indefinitely, but both parties thought that the telegraph company is rich enough now, and besides the Winter is not over yet and highballs are better than high words, or high bills from high-priced lawyers.

YEOMAN GETS JUDGMENT.

A judgment for $100 was recovered against the Pennsylvania Railroad last week on behalf of George Yeoman, by his attorney, M. Strassman. Mr. Yeoman shipped his trunk from Pittsburg to New York, and it did not arrive at the same time as he did. The trunk was found in Philadelphia four days later, bearing a check of a different number from that held by its owner. The company claimed that it was not liable for damages, as it agreed to carry only personal property. Mr. Strassman submitted a brief in which he clearly showed that the company was at fault in not furnishing a duplicate check for the one that was on the trunk, and that the theatrical wardrobe in the trunk was personal property, quoting good authorities from the statutes. Judge Martin, before whom the case was tried, decided in favor of Mr. Yeoman, allowing him the full amount of his claim, which was based on the fact that he was unable to open at Keith's on account of the loss of the trunk. This adds another to the long list of victories scored by Mr. Strassman for theatrical people who have sought his services.

PROCTOR ANNOUNCES CHANGE.

As foretold in The Mirror a few weeks ago, F. F. Proctor has announced a change of policy at his Fifty-eighth Street house. Instead of the stock company and vaudeville entertainments that have prevailed in the past, the house will play combinations, the prices running from 25 cents to $1. The better class of popular priced attractions will be played, and the booking will be done through the offices of Stair and Havlin. The new arrangement will go into effect within the next few weeks, and the stock company at present occupying the house will probably be distributed among the Proctor companies in New York. The regular Sunday vaudeville concerts will be continued. Only three or four matinees will be given during the week, instead of every day, as is the present custom. J. Austin Fynes, in speaking of the matter, said: "It should be distinctly understood that this change affects only the Fifty-eighth Street house. At Mr. Proctor's Fifth Avenue and 125th Street theatres the permanent stock companies are playing to capacity business and will remain indefinitely, while at the Twenty-third Street house and in Newark and Albany vaudeville will be continued as heretofore."

ANOTHER BURLESQUE CIRCUIT.

Rumor has it that by next season there will be a new circuit of burlesque houses in opposition to the Empire and Eastern circuits, which now control all the houses devoted to the lighter form of entertainment that are worth playing. No definite steps have been taken as yet, but the managers who have been frozen out by the original syndicate are determined that something shall be done, and they may spring a big surprise on their competitors in the near future.

A WARNING.

A team of merry blackbirds were heard one day to bawl
That they didn't need to advertise at all.
Their name and fame they thought was very strong from coast to coast,
So they said, "We never advertise at all."

Their luck was filled with fates, they claimed:
They didn't need an ad;
But often they were seen upon the street, with faces sad,
Which proved they were not working, for the cost who work look glad.—
But they didn't need to advertise at all.

They were quite a clever team,
But the managers didn't seem
To know them when upon them they would call;
It was "Who are you, anyway?
I have never seen you play."
But, you see, they didn't advertise at all.

They went from bad to worse, but hard luck didn't make them wise,
And they couldn't see the use of ads at all;
Their friends said, "Use Tom Manson and you'll soon have coins and plan,"
But they said, "We never advertise at all."

They finally were glad to play in museums and such,
Gave fourteen shows a day, and didn't get so very much;
Their pals don't see them any more, for fear they'll make a "touch,"
Those "dubs" who didn't advertise at all.

So all ye merry folks
Who hand out gags and jokes,
Take warning, or you'll have an awful fall:
And you'll flounder in the soup,
Or you'll loop the frosty loop,
Like the team that didn't advertise at all.

Maurice H. McLoughlin.

HOUDINI'S CHAT.

Amsterdam, Holland, Jan. 8.

I arrived here from London after a very stormy passage, in which we all nearly lost our lives, the captain saying that in his thirty-four years of service he never had the misfortune of making such a terrible trip. But as we landed safe, nine hours late, there is nothing to say but "a miss is as good as a mile."

All programmes are changed on the Continent either on the first or sixteenth. In Berlin, at the Wintergarten, the bills for January are as follows: Otto Reuter, the best-liked singing comedian in Germany; the Girl with the Golden Hair (it may be of interest to know that the manager Newsky also has another Girl with the Golden Hair act at the Empire Theatre, London. He has cornered the market for this style of act, and has also succeeded in cutting his salary about 20 per cent); Ritchie duo, Albertus and Bartram Bevan Allisons, the Beerbeerry Trio, in their "melodious and melodious" shooting act; Walno and Marinette dancing act; Paul Conchas, juggler (who, by the way, is soon to open in America for Keith); Bob Thompson's Wonder Elephants, Morton and Elliott, paper tearers and singers; Tortajada, the Spanish dancer, and, last but not least, the ballet from Paris called "The Trip to the Moon." At the Apollo Theatre, Berlin, there are no American acts this month. Bicknell is working as the feature at the Passage Theatre, and making a success.

Here in Amsterdam, James Bard, the wire walker from Reading, Pa., has made a very big hit. He has followed Calcedo, who does a wonderful bounding wire act, but Bard has made more than good, being one of the features for the month. Marquis de Souza is also in demand. Newsky's Russian Wedding Troupe, in which he employs thirty-six people, is a big hit, but he has too many people to make anything for himself.

Tony Wilson and Helions, also Amouroux, are doing very nicely. They open for Keith in December, 1903. Wilson at one time had a clown working in his act, but now has a beautiful young assistant, which adds a refined tone to the act.

I am the feature of the bill for this month, and have broken out of two prisons here in one day. Circus Carré here in Amsterdam is trying very hard to obtain Mrs. Barber's "Loop the Loop," and I think that Mr. Loop will close in Berlin to do some of his looping in Holland. Several managers from Russia are in Berlin, all are trying to secure the "loop" for Russia. Herr Dir. Schuman has engaged Mr. Loop to do his act in Vienna, Dresden, Breslau and Frankfort. All the managers are looking for an imitation "Loop the Loop," and up to the present time, although we hear of several who are going to do the trick, none manage to come to time. Circus Busch is leaving no stone unturned to secure an imitation, as Circus Schuman is doing the banner business of Berlin.

Radford and Winchester, who have journeyed to England, have return contracts for all the theatres they played on the Continent. Bratz Brothers are in Budapest, at the Renl Theatre.

At the Wintergarten Schuman, in Saxony, Wolding, who made Strongfort famous, is featured; also Lona Barrinson. Wolling is manager of the Little Sporting Queen, which opened at München some time ago. Reports have it that the act is in great form now, and easily the hit of the programme.

Debensel, the clay modeler, is throwing mud in Central Theatre, Dresden. The three clay modelers are now in Europe: Gallendo opened at the Tivoli, having arrived from Australia; Bicknell is in Berlin, and Debensel in Saxony.

In Hamburg there is a musical act, billed direct from America, called "Do-re-mi-rah." At the Hansa Theatre, Josie De Witt, Three Missouris, Udal Quartet, and Helen Gilard are star attractions.

In Leipzig the three theatres have big programmes, but I will only mention the American performers booked. At the Battenberg, Roberts and Wilfredo, ball tossers, and Mason and Forbes are doing credit to America. On the same bill is a ventriloquist called Frelle, who does a very peculiar act. He has a lot of trained dogs, with movable jaws and false heads strapped over their natural heads. During the act he carries on an entire monologue with the dogs apparently answering all of his jokes. It is quite a novelty, and were he able to translate his gags into English he would make good in America. At the Crystal Palast, Alexander, the cyclist, who does his entire act on a high table, and Hill and Hull, who are English performers but are billed as Americans; La Belle Gurrero is the star. At the Central Theatre, Everhardt, the poetical and money saving hoop roller is sharing honors with Taciano and the recently returned from South America Patty Frank Troupe.

At the circus in Liege, Belgium, there are featured the eight American song and dance champions. This is the act that visited America recently on the Keith circuit. At Brick's Orpheum the long unheard of T. N. Downs is topping the bill. It seems that he was touring Belgium and making so much money that he found no time to let his friends know where he kept himself. The Pasquallos are on the same bill, and it is only giving this couple their due by saying that they are the biggest hit of any singing act that ever worked the variety theatres on the Continent. They are either prolonged or re-engaged everywhere. By the way, I almost forgot to mention that Manager L. Levin has engaged Bandmaster Gabriel, who was for many years at Koster and Bial's in New York. Mr. Gabriel opened Jan. 5, and the way he made the Dutch musicians hustle to follow his bâton would have made some of our jugglers green with envy.

Kara, the juggler, is featured heavily in München at the Apollo Theatre. Bud Snyder, the cyclist, is making a hit in Tichy's Variety, Prag, and carries more contracts for the Continent than any other cyclist. Ralph Johnson is still making a sensation in France, and it is rumored that he has mastered the French language perfectly, and intends to sing a French song while

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

RADIANT FLORENCE BINDLEY

THE GIRL WITH THE DIAMOND DRESS

WHAT THE NEW ORLEANS PRESS SAYS:

Florence Bindley, "The Girl in the Diamond Dress," petite, graceful, willowy, excellent in delineation, a xylophonist of exceptional merit, a good singer and a clever dancer, is one of the more attractive features of the week. Her xylophone renditions are superb. Her vocal music is bright, vivacious, and the songs are different from the ordinary. Her dialect rendition of "I Bumped I Dwelt in Marble Halls," a musical absurdity quickly, was a distinct piece of delineative work. Miss Bindley, well poised and conservative in detail.—TIMES-DEMOCRAT.

Little, dainty, dashing Florence Bindley is easily the hit of the bill. She is heralded as "the girl with the diamond dress," and while this garment of black is the spot light is a dream and sufficient to give women envious prostration. It is hardly more brilliant than this little comedienne, for her comedy bit of burlesque on the French prima donna, a brilliant piece of pantomime, got a stronger hand than did the diamond dress with the gaudy coon song accompanying. Miss Bindley is petite, chic, a quick dash out of the barmaidy line on the xylophone, but her songs, the voice and method give one a hunting back to bulking in comic opera. Little Flurry is good for a nice, clean, cozy bit in this city. The Orpheum has a sure thing on big matinees, for the diamond dress will attract the fair ones.—DAILY PICAYUNE.

The Orpheum offers another exceptionally strong bill to the theatregoing public this week, and the unusually clever work of Florence Bindley easily stands at the head of the list of attractive specialties. It is safe, indeed, that a vaudeville audience appears to so marked a decided as that of Miss Bindley. And she made a decided hit in everything she did and was encored at every turn. She first appeared in this city in "A Morning in Rags," written by Bartley Campbell for Miss Bindley, who, rather strange to relate, is again in the city at the same time, playing this week in "When Knighthood Was in Flower" at the Crescent. Her jeweled dress, which has given her the title on the vaudeville stage of "The Girl in the Diamond Dress," was a dazzling creation, the duplicate of which does not exist. There are 3,000 jewels in the costume and 1,100 on the huge baton which she carries. Her singing is entirely original and her dramatic work likewise. As a xylophonist she is far above and beyond any other performer on that instrument. In everything she did she was an embodiment of grace, which her personal charms made doubly interesting.—ITEM.

The sunlight had not been keyed up for the appearance of such a remarkably talented and dainty artist as Florence Bindley proved to be, but it was not long in waking up to the fact that an act of unusual merit was being performed on the stage, and the applause that greeted her when she bowed herself behind the scenery to shift her wardrobe for a second round before the footlights was spontaneous and vociferous. She came back and executed a number of selections on the xylophone, and then did a ludicrous bit of mimicry on the French prima donna, all of which clearly demonstrated to the audience that she has talents to burn. Her return ushered in "The Girl With the Diamond Dress," which sent forth such an effulgence that the person wearing it seemed to revel in the splendid circle of calcium light in which she danced and sang her way into the hearts of the people. Her "Owl and Moon" song discounted even Anna Held's version of that delightful piece of music.—DAILY STATES.

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AL. LAWRENCE

(Poli's, Bridgeport, this week.)

N. B.—Never wore a "MEDAL," but am booked to Sept. 28th (Without a Break). For my route consult this paper. "MY HOME" address is Box 1109, Kent, Ohio. (Yes, my wife travels with me.)

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thanks the following proprietors and Managers Messrs. Kohl, Castle, Tate, Anderson, Moore, Shea, Ehrick and Williams for cancelling all dates during her severe illness. Will resume work next season.

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RAYMOND AND CAVERLY

GERMAN COMEDIANS.

The *Laughing hit* of the *Empire Show* for the past *21 weeks*. Have severed connections with same. Now for the Keith Circuit: Boston this week, Providence, New York and Philadelphia to follow Circle Music Hall, then open on Orpheum Circuit; and have been engaged to *STAR* beginning June 1 under the management of MARTIN BECK of the Orpheum Circuit Company.

disturbing on his wheel. I have heard him sing, and hope he will not do so in his act.

It will be a surprise to some people to hear that Count Ivan Orloff, who traveled through America as the "Translucent Man," is engaged to be married to Mlle. Marchetty, the well-known acrobat.

From Australia comes the news that the record for staying under water has been broken by Charles Cavill, who managed to stay under five minutes and five seconds, breaking Marsch's record by sixty nineteen seconds. He holds the record at Melbourne Jan. 28, 1902.

The Residenz Theatre in München will close for the months of January and February, it having been rented for carnivals and balls.

Comedy acts are still being looked for, and the market can show nothing new at the present time.

HARRY HOUDINI.

AMSTERDAM, HOLLAND, Jan. 17.

Having but one show a day makes it very easy work, and I have had plenty of time for sightseeing. Have visited the places called "Hot Nos," which is a row of variety halls on Warmoestraat, which make places like the old "Hide" on Bleecker Street, Billy McGlory's, MacGowa's and McGuirk's in New York look like palaces. Here in Holland these theatres are licensed by the police; in fact, the regulation policeman is stationed at the door, ready to escort any one to the station should the occasion demand. The Nos are compelled to engage at least one good turn, so among the so-called sensations you will find some performer that is in hard luck, and shamefacedly earning a few guilders nightly. There must be at least twenty of these places, and they only do business after midnight. As you pass these theatres you are suddenly face to face with a large door, which is right in your path on the sidewalk. This door is on springs and worked by a "barker" outside, who on seeing any well-dressed person approach pulls a rope, the door opens and unfolds, making it twice its natural size, and lo and behold you are face to face with a wall, and if you happen to be walking close to the building you will find yourself actually inside a theatre. This door can be opened both ways, so they work both ends. It is very funny to see the expression of some of the passers-by when confronted by this "drawing card." It put me in mind of Chicago during the World's Fair. I passed along South State Street and saw a sign, "Dick's Dime Museum." I wanted to see the museum, paid my ten cents, passed by a door, my ticket was taken away, and I was told to go upstairs. I did so, and soon reached a door which had the sign, "Enter." On entering the door rapidly closed by itself, and I was in a long hallway. Another sign instructed me to "Walk to the other end," where I saw another door, which I opened, and walking a little further, I came to another door, which I opened and found myself on the street. I tried to get back, but all the doors had spring locks and there was no getting back. To make matters worse there was a crowd waiting to see who was the next victim. I think that Dick's Dime Museum was not a losing enterprise, as there were no performers to pay, simply a few doors to oil.

The Rembrandt Theatre here in Amsterdam has changed its programme with the exception of James Bard, the wire walker from Reading, and myself. The new programme is as follows: Monte King, Milly Barrie, Stephens, coin manipulator; Corty Brothers, comic bar act; Pyros Brothers, perpendicular ladder act; Mathews, transparent painter, and the five Marleay Sisters.

In Bukarest, Roumany, at the Circus Trumi, the Griffeth Reade Trio are heavily billed as "direct from America." In Mellini's Theatre, Hanover, four Sisters Markle, and the seven Ravenas are headliners and doing very well. The Ravenas also do a cycling act under the name of the Elliott Family. They have the reputation of being the greatest "two acts a night people" in the world. Both acts are really features. They hail from England.

Cook and Robert are at the Krystal Palast, Leipzig. Emile Gautier, who was in America some time ago with his high school act on a table, is drawing packed houses in the Colosseum, Vienna.

Josef Adleman, the xylophonist; Carletto, the lizard; La Syphle and Pocahuntaos, the Indian nightingale, are at Roenscher's, in Vienna. Pierre Amorous, of the Werner-Amourous Troupe, has created a record for juggling nine balls. He does not juggle the balls like Chinko, the boy juggler, who juggles eight balls, throwing two up at a time, but juggles them fairly and squarely. The only man that ever beat this record was Kurtz, who advertised that he juggled fifteen balls at the same time, but he stated that they were all tied up in a sack.

Herr O. W. Otto, who was formerly editor of the Dusseldorf *Artist Zeitung*, until he had a falling out with the German White Rats, has purchased the agency office of Farnkamp, and has placed the management in the hands of Hölsmüller.

The Two Donatellis have created quite a sensation by a novel method of introducing the small cycling track. One of them actually has the track strapped to his hips and he carries the track like a perch, while the other rides around at breakneck pace on a bicycle. They are the first to do this, and soon we shall see quite a few copy acts. It has always been my idea that England did not have copy acts, but I am mistaken. In this week's *Encore* I see advertised some one named Harry Hinidiani, who does a mysterious "cross act."

Falardo, who made such a hit in England, has been copied over here by a performer called Baldour, who is the first "Instrumental Man" in Germany. Auto and Mobil are doing very nicely at the Apollo Theatre, Königsberg, with their musical act.

As the bill in the Wintergarten is too long several acts have had to cut their turns, and all it is the custom of the Continent for managers to visit Berlin and see the new turns, some of the American acts that have had their acts cut have called the managers' attention to this fact, letting them know they are not doing their full act. Ritchie Duo, Albertus and Bartram, Seven Allisons, and Bordeverry all have published how long their acts ran and how many minutes they have been cut.

In the concert hall "Das Boulevard," in München, the Herr Director Richars has performed the "disappearing manager" act with great success, but forgot to pay salaries are he vanished.

A Hungarian named Rata Jungi walked into the Folies Caprice in Budapest and begged the gypsy band to play a certain melody for him, while they were playing it he shot them with a loaded revolver, and at the end of the melody deliberately shot and killed himself.

While going through their performances in Halberstadt, at the Elysium Theatre, one of the Fukushima troupe of Japanese had a severe fall from a ladder and had his skull fractured. There is little hope for his recovery.

Wolfag's Little Sporting Queen is busy at the Walhalla Theatre, Gere, Russia. He has the act well looked up.

Marquis Soura, who is the nephew of the King of Portugal, was taken suddenly ill here in Amsterdam and his contract closed. He is in bed, and the King of Portugal has wired that he wants Soura well taken care of. Possibly this may be his last appearance in vaudeville, as the king does not wish him to sing any more.

Kindest regards.

HARRY HOUDINI.

FUNNY CASE OF "BIG HEAD."

Charles Edwards, whose clever sketch, Cloverdale, has made a decidedly favorable impression in vaudeville, tells of a very funny case of "big head" that he has met with since he opened in vaudeville. Among the supernumeraries he engaged was a tall, awkward, lanky girl, who, when she was made up a la Ida Hopkins, and walked across the stage with the rest of the crowd, was good for a laugh from the audience. This appreciation of her first appearance on the stage had a tendency to turn the young woman's head slightly, but when she read in one of the New York papers a favorable mention of her "work," her cranium began to enlarge to a terrible extent. She began to imagine that she was "the whole show." Mr. Edwards in a kindly, gentle man, and he reasoned with the girl on the folly of imagining she was "it" so early in the game, but this failed to reduce the bump under her bonnet, so Mr. Edwards gave her her congé, which is French for bounce.

LOUIS MANN TO STOP STARRING.

Following the example of William Collier, Peter F. Dailey, Lillian Russell and others, Louis Mann last week signed a contract with Weber and Fields by which he will become a member of their stock company next season. He will leave the starry firmament at the end of his tour in The Consul, and after a good long Summer's rest will begin rehearsals with the Weber-fields forces about Aug. 1. He has not been engaged for any special line of work, but will probably be put at what he excels in, the tangling of the English language, assisting those expert word-jugglers, Weber and Fields. Mr. Mann's is the first engagement for next season made by Weber and Fields.

THE SPORTSMEN'S SHOW.

The ninth annual sportsmen's show opened at Madison Square Garden on Saturday last, and will be continued until March 7, inclusive. There are the usual exhibits of interest to fishermen and hunters, and the exposition is on a larger scale than usual.

The Canadian Camp Fire Club gave a camp dinner on Friday evening at the Garden, at which several hundred people were present. The menu was excellent, and several brilliant speeches were made.

The entertainment feature is the cantata Hiawatha by Frederic R. Burton. The cast numbers one hundred and fifty people, including thirty Ojibway Indians.

VAUDEVILLE AT SEA.

During the severe trans-oceanic trip of the German Lloyd steamship *Graf Waldersee*, several of the passengers who happened to be on board organized a vaudeville entertainment that the minds of their fellow passengers might be taken away from the dangers of the trip and the unpleasantness of the forced confinement below decks. Among those who assisted in the performance were Henry Taft, a vaudeville artist; August Schramek, pianist, and Ernest Schmoick and Erna Raders, in a cake-walk. These indefatigably gave performance after performance during the seven days that the gale lasted.

IN DAHOMEY AGAIN.

Williams and Walker opened for a run on Wednesday evening last at the New York Theatre in the musical farce, In Dahomey, which was reviewed in THE MIRROR when it was first shown here at the Grand Opera House. A new song, called "I'm a Jonah Man," was introduced by Bert Williams and made a big hit.

The race question came up strongly at the front of the house. The elite of colored society tried to secure seats in the orchestra and boxes, but their efforts were in vain and they had to go "way up" if they wanted to sit down.

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Will have a 4-act Drama next season founded on their one-act playlet, The Counsel for the Defense.

A NOVELTY!

THE FOUR RIANOS

This week, Hyde and Behman's, Brooklyn.

Agent, JO PAIGE SMITH. Western Rep., EDWARD SHANE.

HURTIG AND SEAMON BRANCH OUT.

The Empire Theatre in Toledo has been secured for a term of years by Hurtig and Seamon, of New York. The papers were signed on Thursday last, by which Hurtig and Seamon acquired the half-interest in the house held by I. H. Garson.

VAUDEVILLE JOTTINGS.

Paul Cinqui and Son are creating a sensation in London with handcuff tricks similar to those done by Houdini.

The Navarro children (Estelle and Gertrude) are scoring a great success in their refined songs and dances. Gertrude's eccentric toe dance has been highly praised everywhere. They have appeared recently in Western Pennsylvania and Ohio, where they made many new friends. They are with the Keene co., and will probably play the parks next Summer.

There are no less than six Otts at Hurtig and Seamon's this week. Four of them are in one act and two in another. They ought to join forces and get Mara Kendall to dramatize his first book for them. They could then bill themselves as The Otts, in Spots.

By a recent decision in an English court, Bernard Hounsell was given the exclusive right to the use of the name Stavordale, in connection with an attraction known as the Stavordale Quintette.

Isabelle Sager, whose home is in Mankato, Minn., will retire from the stage after a trip through the South. Miss Sager recently came into a fortune of $40,000 by the death of an aunt in St. Luke's Hospital, New York. Miss Sager is known in private life as Stella Landberg, and has been on the vaudeville stage about three years.

The annual entertainment and ball for the benefit of Robert E. Stone, Max Weber, and Charles Fields, of the business staff of Weber and Fields, will take place at Terrace Garden on Sunday, March 8.

E. R. Burton, of Burton and Brookes, writes that he has fully recovered from the attack of inflammatory rheumatism with which he has been suffering the past six weeks, and that the team resumed work this week, opening at the Temple Theatre, Louisville, with Memphis and Nashville to follow. They have signed to go with the Behman Show next season.

Charles J. Ross denies the report that he will appear in melodrama next season. He will leave vaudeville and star in a play written especially for him.

The Rapsins, who have been mystifying audiences with their exceedingly clever thought transference, will leave New York on March 15 for a tour of forty weeks in India, Japan and China, where they will continue their studies in psychical research.

Mrs. Alfred Kelcy has entirely recovered from her long illness, and resumes her husband in his vaudeville work at Poli's Theatre, Feb. 23, at Bridgeport, Conn. They will produce a new sketch, entitled A Trial Performance.

Henderson and Ross are on the Keith circuit. They are in Boston this week.

John F. Webber reports the big success of The Holly Tree Inn at the Avenue Theatre, Pittsburg, the children being the feature of one of the most artistic and novel acts in vaudeville.

The second anniversary of the great White Rats strike was "celebrated" on Friday last.

Rose Ewain and Edwin Holt will not appear at the Nelson Theatre, Springfield, Mass., in their sketch, A Hurry Call Marriage, during the week Feb. 23, owing to Mr. Holt's engagement as leading man with the Donnelly Stock co. at the Murray Hill Theatre, New York. The date has been postponed until early in the Spring.

Lawrence Williams has been engaged as business representative of Lole Fuller.

Charles K. French, of In Old Kentucky fame, and Charles H. Mueller, formerly of the well-known team, Shrifter and Blakely, have formed a partnership to play vaudeville in a negro sketch, called Music vs. Elocution.

Laura Biggar will hereafter be assisted in her sketch by C. C. Hendricks. They expect to star jointly in East Lynne later on.

Truly Shattuck arrived in New York last week from Pittsburg, where she was taken ill while playing in vaudeville.

Marie Dressor makes her reappearance after her long siege of illness this week at the Orpheum, Brooklyn. Her first Manhattan appearance will be at Proctor's Twenty-third Street.

Rose Stuart, formerly of the Proctor and Murray Hill Stock cos., has decided to enter vaudeville. She will appear in a sketch called A Hitch in Her Honeymoon, written by Charles Howard Rich. Miss Stuart will appear as a young bride, secretly wedded to a poor but honest and talented youth.

During the act of McWatters and Tyson at Proctor's Albany house week before last, one of the tormentors caught fire and the results might have been serious but for the quickness of Mr. McWatters, who discovered the blaze and helped the stage hands to put it out. Miss Tyson prevented the audience from observing that anything was wrong by putting extra vim into her song.

The Portsmouth Athletic Club, of Portsmouth, N. H., held a big fair last week at which the following vaudeville performers appeared: Emma Cotrell, Cooper and Bailey, Winchenbaum's bears and monkeys, Selim Sid, the Great Fieldings, Pascoula Family, Vassario Cousioni, and the Marvalous Dexters.

Glorine, the electrical dancer, and her manager, Harry Clark, of Blondell and Flannery's Through the Center of the Earth co., will play the J. J. Flynn circuit of parks the coming Summer. Mr. Clark has secured some important European engagements for Glorine in her new act, and they will sail for Europe next October.

J. Hayden Clarendon was taken ill during a rehearsal of the one-act musical comedy, Madame Crysanthemum, on Thursday last. He expects to be all right after a rest of a few days.

Mignonette Kokin (Margaret A. Cutting), dancer with the Orpheum Vaudeville Show, and Charles F. Gallati, owner of the trained monkeys with the same co., were married in St. Paul, Feb. 17.

Wesson and Walters will move from their apartments in New York to their own home at Fair Haven, N. J., about April 1. Their son, Charley, celebrated his eighth birthday at Keith's, Providence, last week. He was congratulated by all the artists and stage hands, and received several gifts.

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Assisted by ANNA MARVEL.

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[illegible] Hamilton, N. Y.

Klein Theatrecon is the head of a co. that purposes building a new vaudeville theatre in Milwaukee, in spite of the co. has been in New York for some days looking over the various vaudeville houses here to get ideas for the new theatre.

Gertrude Gardner and Joseph Madden were billed to wed at their church, Actions Speak Louder Than Words, at Hurtig and Seamon's on Saturday evening, Feb. 21. It was written by Willard Holcomb, who asserts that the idea is entirely new. Gardner and Madden are working with a view to getting a repertoire that will be large enough and good enough to induce several managers to give them bookings of two consecutive weeks next season.

Frederick Lawlor and Marion Stanley are booked to appear at the Bedford Theatre, Brooklyn, in a new sketch, called Detained On Business. They expect to play the principal circuits during the coming Spring and Summer.

Thomas Holmes, the European booking agent, has been looking over the acts in the different cities for European engagements. He has offered Mr. and Mrs. Mark Murphy some splendid time at a good figure. Mr. Murphy's old partner, Tom Murray, is now in Europe and is said to receive the largest salary ever given to an American artist in England. Mr. Murphy hopes to eclipse this in time when on the same ground.

Frank Bowman and Rose Adelle did not work last week, owing to the illness of Miss Adelle. They played the Dewey Sunday night, a club in Newark, and at the Bon Ton, Jersey City, this week.

Edward Locke and co. produced on Monday evening, Feb. 16, at the Harlem Casino, a new vaudeville sketch entitled A Wee Mother, the action of which takes place in an East Side tenement and deals with the home life of Mike O'Neal and his three motherless children. Although a comedy, it has touches of pathos. In the co. supporting Mr. Locke were Laura Tintle as the Wee Mother, Dessie Ryan as Nora Clancy, a friend of the family; Winnifred Wynmas as Mamie O'Neal, and Little Hattie as Mike O'Neal, Jr. The playlet was received with great favor, and the players had to respond to a rousing curtain call.

Al. Von Wyck and co. have a new act called Up in the Air, by Edmund Day. It is said to be a spectacular novelty with great scenic effects, introducing an air ship sweet moving clouds, an electric storm and destruction of the air ship in mid air by lightning. Mr. Von Wyck, better known as Zarro, the battle axe juggler, formerly of Barnum and Bailey's Circus, Stella May, G. W. Marks, and Albert Stone have been working for three months to make the sketch a success. It will be presented at Proctor's Twenty-third Street Theatre on Wednesday evening, Feb. 25.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The three Kohl and Castle theatres: Olympic, Haymarket, and Chicago Opera House, change their bills this week, along with Hopkins', Jack's, and the Trocadero, but Tom-Tom is retained at the La Salle, not that it is a big success, but rather by reason of no other skit or burletta being in readiness. However, the run of this piece merits attention at that. As I mentioned some moons ago, the management of the La Salle started nearly right. Tom-Tom, the current piece, has been beaten into shape and the performance goes well. Lewis, Shean, Moore, Warren, Hayes, Emerson, Howard, Nelson, Marshall, and all the others of the La Salle Stock, make things lively at Chicago's only first-class music hall.——Ed Rush's Bon Ton Burlesquers are at Hopkins' this week. The music has been selected with an eye on the most recent publications, and the scenic environment forms an excellent backing.——At the Trocadero, where Bob Fulton keeps things running smoothly with his stock co. of burlesquers, who create lots of fun with the queer revivals of the Weber and Fields' former productions, all is joy, and instead of putting the festive Robert to the bad, as was originally intended by those of much influence and "hot air," the aforesaid Robert is much in it, and at times the performance is not half bad, and if the actors (?) who have enjoyed employment at the Trocadero for many months will forget to be careless and remember that they are supposed to entertain the audience, all will be well. May Howard, May Belle, Three Connelly Girls, Alex Carr, Nat and Sol Fields, and some others (not forgetting the hard working chorus, which is costumed in a sort of hand-me-down fashion), all have much to do with that absurd piece, Down the Line.——Last week the bills at the straight vaudeville theatres were particularly satisfactory. At the Olympic Binns, Binns and Binns, Yorke and Adams, the Huntings, Prevost and Prevost, George W. Day, Alcide Capitaine, Knight Brothers, Starrodale Quintette, Drawee, Orth and Fern, Florence Adler, John and Lottie Burton, Lowe and Shea, Williams and Weston, and several others made up the very desirable programme.——At the Haymarket the players were Francesca Redding and co., Katamura's Japs, Arthur Deming, the Three Marvelles, Harmony Four, Tascott, Burke's dogs, Tom Mack, Pitching Brothers, Sunshine Sisters, and a long string of other competent people who were highly pleasing.——The Chicago Opera House is never without a splendid array of entertainers and the past week was not an exception. The Nelson Family are as accomplished as ever. Girard and Gardner, A. O. Duncan, Musical Weston, Maddox and Wayne, Vera Rice, Frank Keenan and co., McCue and Cahill, Julius Fanson, Dick and Ellie Guise, Burt Grant, Quinn Trio are among those most prominent on the roster.——The Brigadiers co. has returned to Chicago and is filling a week's engagement at Jack's. An Extra Session and A Night in Paris are two foolish affairs. Adeline Rontiana, Hayes and Wynne, Wills and Barron, Martell Family, Palmer and Harvey, John A. West, and Coleman's wonderful dogs and cats make up the excellent olio. Jack's is always filled and Sidney Euson wears the same slur "Dunlap" he did years ago. We have lots to be thankful for in and about Chicago.——Martell Family have signed with Sells and Downs' Shows for the coming season.——William Brenner, railroad contractor of Sells and Downs' Shows, was here last week.——W. D. Cozey has returned from New York, where he signed with Barnum and Bailey. He has been with the Ringlings for the past eleven years. "It's a long road that has no turn."

HARRY EARL.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): A fine business is being done and the house is on the top notch of prosperity. Appearing 16-21: Mr. and Mrs. Mark Murphy, Senator Frank Bell, Hayes and Healey, Ollo Hood and co., Brothers Damm, Gaffey and Shubey, Smith and Kessner, Lola Cotton, and the vitagraph. Booked 23-28: J. K. Emmet and co., Charles Kenna, Buoman and Adelle, Charles Alexander, Dick and Alice McAvoy, Weston and Allen, Milton and Maud Wood, Pearce Brothers, and Vitagraph.——Items: Lola Cotton, nine years of age, is doing second sight at the Bon Ton, and she amazes the auditors by her cleverness.—Mr. and Mrs. Mark Murphy are meeting many old friends while here.—Senator Frank Bell goes big in a rube act.—Appearing at the Davis dinner 17 were Tom Ballantyne, Joe Hardman, and Carrie Stewart.

WALTER C. SMITH.

BOSTON, MASS.—At Keith's next week Marshall P. Wilder will be the chief attraction. Others are Raymond and Caverly, Waterbury Brothers and Tenney, John Kernell, Three Sisters Macarte, La Petite Adelaide, E. J. Rice, Le Roy and Woodford, J. Warren Keane, Herbert and Willing, Henderson and Ross, and the Gagneaux.——The Howard will present a strong vaudeville bill, while the resident stock burlesque co. will be strengthened.——The olio at the Palace will be provided by the Garrity Sisters, McRay and Wyatt, Deonzo Brothers, Black and Cooper, Cooper and Reynolds, and the Three Poles, in connection with the Tiger Lillies co.——Mlle. Ani, the champion female gymnast, will be the special attraction at the Lyceum, where Bob Manchester's Vanity Fair co. will hold forth.——Austin and Stone's will have a strong vaudeville programme for Washington's Birthday week.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre, in spite of the blizzard and high-class counter attractions, continues to draw the usual large patronage. There are at least a dozen special features in the bill for Washington's Birthday week that will please.——The Trocadero 23-28 has the Ida Fuller Vaudeville and Burlesque co. A Bird in a Gilded Cage is the burlesque.——The Lyceum announces a big card for 23-28 in the City Club Burlesquers. The pantomime representation, An Affair of Honor, will be given an elaborate setting.——At the Star 23-28 Sam A. Scribner's popular Gay Morning Glories will furnish the entertainment, with Clifford and Burke heading the programme.——The Arch Street Museum 23-28 will present a new array of features with Sotanki's Hindoo wonder workers as the main card.

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Another attractive programme 16-21 to the usual large houses. Konorah, the second-sight artist; Stephen Grattan and Maude White in Locked Out at 9 A.M., and Caroline Shepard, an excellent contralto, were the star features. 23-28: Lockhart's elephants, Callahan and Mack, Lewis and Ryan, Watson, Hutchings and Edwards, Wartenberg Brothers, Misses Kenny, Sallie Stembler, Seven Reed Birds, Reiff Brothers, Lew Wells, Cordley and Burke, W. D. Hall, Naomi Ethardo, and biograph.——Westminster (George H. Batcheller, mgr.): Watson's Americans 16-21 to very good houses. Jeanette Dupree and W. B. Watson headed the co. Topsy Turvy 23-28.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—Shea's delighted large audiences 16-21 with an exceedingly good bill headed by Wayburn's Jockey Club, introducing the Countess von Hatzfeldt. The act proved a success. Dolph and Susie Levino have a new act called Hypnotizing a Wife, introducing several vaudeville features, which was very well received. Lamar and Gabrielle were also very entertaining. Others were Edwin Latell, Pfenno, Parros Brothers, La Belle Blanche, Hal Godfrey and co., Will H. Stevens, and Helen Beresford. Next week Robert Hilliard.——The Imperial Burlesquers were at the Lafayette 16-21. Good business. Next week Irwin's Big Show.

JOSEPH O'CONNOR.

CINCINNATI, O.—A good bill offering sensational entertainment at the Columbia 15-21. Terry and Elmer appeared in an original novelty, The Dancing Missionary; J. C. Nugent and co. in A Peculiar Proposition, and Foy and Clark in The Spring of Youth. Musical Dale gave one of the best performances of its kind ever seen on the local stage, and Lesy Rockwell pleased with his witty and entertaining monologue. Clarice Vance sang some new songs. Six Brothers offered a splendid acrobatic turn, and Meehan's dogs displayed some wonderful tricks. Biograph views, as usual closed the performance.——Sheridan's City Sports enjoyed a big week's business at People's 15-21.

H. A. SUTTON.

KANSAS CITY, MO.—The bill at the Orpheum 15-21 was up to the usual standard and attracted good audiences. The Girl With the Auburn Hair was the headliner, and her act was well received. Dorothy Walters, a Kansas City girl, made a hit with her songs and whistling. The bill included Elinore Sisters, Wenona and Frank, the Brittons, Waldron Brothers, Rose and Jeanette, and the kinodrome. 22-28: Frank Keenan and co., the Glissandettis, the Salambos, Fields and Ward, Leo Fransettis, Esther Fee, Ezzell and Vernon, and the kinodrome.

D. KEEDY CAMPBELL.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): John Kernell heads the programme week 16-21. Others are Burrows and Travis, Odetta, Renton and Greene, Maxwell and Dudley, Swan and Bambard, Courtney and Dunn, Bunch and Miller, and D'Alma's dogs and monkeys. All the Comforts of Home by stock co. 22-28.——Gaiety (Agnes Barry, mgr.): Frank Carr's Thoroughbreds returned 12-14 and did good business. Bryant and Watson's co. 16-18 filled the house. Dainty Duchess 19-21.

CHARLES N. PHELPS.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Fiddle-Dee-Dee, which has been here on former occasions and has always "made good," returned 16-21. In the cast were Rice and Cady, Charles P. Morrison, Henrietta Lee, Bobby North, Dorothy Drew, and Snyder and Buckley. Big business.——Star (F. W. Stair, mgr.): Rose Sydell's London Belles Burlesquers drew S. R. O. houses 16-21. In the olio were Garnella and Shirk, the Musical Bells and others who made hits. Imperial Burlesquers 16-21.

STANLEY McKEOWN BROWN.

NEWARK, N. J.—Pleasing variety was offered in the bill at Proctor's 16-21. The last week of the living pictures was an attraction. Others were Leon Morris' poodles, Rossow Midgets, Fredericks Brothers and Burns, Baker and Lynn, Doherty Sisters, Mr. and Mrs. Stuart Darrow, and the kalatechnoscope.——Barring the questionable taste of some of the songs, Waldmann's provided a bill exceptionally amusing 16-21, the vehicle being the Utopians. World Beaters 23-28.

C. L. NELSON.

CLEVELAND, O.—Chase's Empire (C. J. Stevenson, mgr.): The bill 23-28 will be headed by Goldin and include Ellie Fay, Felix and Barry, Mansfield and Wilbur, Kelly and Violette, and White and Simonds.——Star (Drew and Campbell, mgrs.): Irwin's co. played to big business 16-21. The High Rollers co. will be here 23-28.——Item: Max Faetkenhaus, director of Chase's Empire Orchestra, will be musical director at the new theatre to be opened March 16.

WILLIAM CRASTON.

TOLEDO, O.—Arcade (Cook and Green, mgrs.): A bill that was weak in more places than one attracted fair houses week 16-21. Le Clair, the juggler, offered some new things. Mortimer Bassett's imitations did not produce any enthusiasm. Lavender and Tennon's sketch, A Touchdown, won favor. Others: Lewis McCord and co., John D. Gilbert, Feltz and Barry, and Clark, Dumont, Jervis and Clark, Toledo boys, who do a burlesque roller skating act.

C. M. EDSON.

COLUMBUS, O.—Empire (H. A. Weisman, mgr.): Good business continues. Flo Irwin and Walter Hawley headed the bill in Caught With the Goods. Kelly and Violette caught the patrons, he with an exceptionally good voice and she with some handsome gowns. Reed and Shaw appeared in one of the best muscular acts shown here for some time. Others were the Tobins, White and Simmons, Charles and Minnie Savan, and McWatters Tyson and co.

W. W. PROSSER.

BALTIMORE, MD.—Larkin and Patterson's colored co. is the attraction at Convention Hall, where they appear in A Trip to the Jungles. The features of the entertainment are cake walking and buck dancing contests.——The Trans-Atlantics hold the stave of Kernan's Monumental, where they present an up-to-date bill.——Eddie Leslie heads the co. at the Odeon. The afterpiece is Monsieur Hercules.

HAROLD RUTLEDGE.

OMAHA, NEB.—As usual, the Creighton-Orpheum opened to a packed house week 15, attractions being Creasey and Dayne, the Livingstons, Lizzie Wilson, Wood and Bates, Edith Helena, and Lasalle and Vernon. Week 22: Girl With the Auburn Hair, Elinore Sisters, Devenda and Breen, Scott Brothers, Green and Werner, the Brittons.

J. R. RINGWALT.

MILWAUKEE, WIS.—Star (F. R. Trollman, mgr.): Rice and Barton's Gaiety co. opened 15 to S. R. O. and gave one of the best performances of the season. The specialties all took well and were given by Myllia May Vyner, Eckhoff and Gordon, Mitchell and Marron, the Bell Trio, and the Escher Sisters. Rents-Santley co. 22-28.

CLAUDE L. N. NORRIE.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, mgr.): Al. Reeves' Burlesque co. played to good business 16-21. Two burlesques and an excellent olio go to make up the programme. 23-28 Australian Beauties.

W. A. TREMAYNE.

FALL RIVER, MASS.—Rich's (A. E. Rich, mgr.): Dark.——Casto (Al. Haynes, mgr.): Mlle. Theo headed a good bill 16-21 to good houses. 23-28: Martin's dogs, Lorimer Johnson and co., Minnie May Thompson, and others.——Items: Manager Haynes will close his Lawrence and Lowell theatres during Lent. He will tender a benefit to the attaches of these theatres March 1.—His Best Friend, a playlet by Charles F. Nelson, had its first production at the Casto last week, with marked success. Mr. Nelson has written a neat and wholesome story of Kentucky life, and it was ably given by Mr. and Mrs. Nelson, Master Robert Nelson, and Howard Wilson.

PITTSBURG, PA.—Avenue (Harry Davis, mgr.): The high standard of this house was maintained week of 16-21, and the usual heavy business was done. Henry Lee gave a remarkable series of impersonations. George Fuller Golden played his second engagement this season with new stories. The Holly Tree Inn co. proved popular. Brothers Freydo, Donahue and Nichols, Deltorelli and Glissando, Grovini and Murray, Horseshoe Trio, Leona Thurber, Cherry and Bates, Gertrude Morton, and Mazziotta were all good.——Academy (Harry Williams, mgr.): Week 16-21: Robie's Knickerbockers.

ROCHESTER, N. Y.—Cook Opera House (G. H. Moore, mgr.: W. R. McCallum, res. mgr.): Good business week 16-21 with Callahan and Mack as headliners. Others: Elizabeth Murray, Cole-Delosse Duo, Three Keatons, Erettos, Le Roy and Clayton, and Quaker City Quartette, and Mansfield and Wilbur. Week 23: Brothers Fredo, Forrester and Floyd, Three Merrills, Lizzie Evans and co., Donahue and Nichols, Bruno and Russell, Clara Ballerini, Powells' electric theatre, and Ballerini's dogs.——Empire Theatre (Harry C. Jacobs, mgr.): Bob Manchester's New York Stars to big houses week 16-21. Lenton Belles 23-28.

PAWTUCKET, R. I.—Sheedy's (C. R. Cook, mgr.): Week 9 Cupoutl and Marie, Anna Whitney, Wesley and Ida Hill, Leslie and Curdy, Robinson and Grant, Martinetti and Grossi, Murphy and Willard, Van Amburg's lions to S. R. O. Week 16 opened to crowded house. Antonio and Conchita Martinez, Frances Harrison, Castellat and Hall, Alabama Comedy Four, Margaret Webb, Leighton and Leighton, Mr. and Mrs. Neil Litchfield, Burto, Lowande and Wilson's Bijou Circus.——Item: Mr. and Mrs. Litchfield made a decided hit with Down at Brook Farm.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): As usual, there is a good bill at this house 16-22 and the attendance continues most satisfactory. Lillian Burkhart in "A Deal on 'Change" made a hit. The De Forrests are dancers of the whirlwind order. Farmer Jones' mathematical pigs made quite a hit. Murphy and Nicholls in The Bifurcated Girl made a good impression and Jimmie Cullen in some vocal selections was entertaining. Arnim and Wagner, Andraussen Brothers, and moving pictures complete the excellent bill.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.; J. F. Quinn, mgr.): The bill 16-21 was exceptionally good and was headed by Mlle. Rosa Nayon and her cockatoos. Waterbury Brothers and Tenny were good, and Stuart Barnes very entertaining. The Four Rianos, Kelly and Kent, Lacy and Dunn, Gaergie O'Ramey, Spaulding, and the biograph completed the bill.

YOUNGSTOWN, O.—Park (Joseph Weber, mgr.): Imro Fox 9-11 and a strong co., including Roberts Fcur, Cooke and Don, Murphy and Slater, Hayes and Healy, Labelle Blanche, Hoyley and Leslie, and kinetograph. Business good. A Chinese Honeymoon 19-21.——ITEMS: The Belle of New York will appear for a week in March.—Local friends of Thomas Evans sent a check for $100 for one admission to benefit for him in New York.

SCRANTON, PA.—Dixie's (Henry F. Dixie, mgr.): Week 16-21: Wilfred Clark and co., Victor Moore and Pearl Hight, West and Van Sicien, Walter Daniels, Flavia Arcaro Klein and Clifton, Couture and De Voe to excellent business.——Star (Alf G. Herrington, mgr.): Cracker Jacks 12-14; good business pleased. City Club 16-18; good business; capable co. Miss New York, Jr., 19-21.

PORTLAND, ME.—Family (James E. Moore, mgr.): Kennedy and James, E. J. Rice, Grant and Grant, Weems and Walters' co., Haines and Vidocq, Klein, Ott Brothers and Masperon, Woodward's seals, stereopticon views, and the biograph to usual packed houses. Week 23: Leon Morris' ponies, Orville and Frank, Cooke and Clinton, Bayman Bisson, and Dolan and Lenharr.

SAGINAW, MICH.—Jeffers (Stamford and Marks, mgrs.): Week 9-15: Weston and Raymond Trio, Her, Burk and McDonald, Richards, Martin and Hideaway, Jones and Walton, Buller Sisters, vitagraph. Business good. Week 16-22: Gardner and Vincent, Frank Cotton, Bryant and Saville, Dorothy Dean and co., Three Poiriers, the Rapiers, vitagraph.

ATLANTA, GA.—Bijou (Jake Wells, general mgr.: Henry De Give, res. mgr.): The Bijou Musical Comedy co. continues to S. R. O. Week 16-21: A Texas Steer pleased. New Max Hoffmann music was introduced and scored. Hits were made by John W. Dunne, Little Chip, Tony Hart, Otis Harlan, and Mary Marble. Week 23-28: Vaudeville.

LOUISVILLE, KY.—At Hopkins' week 16 are Al. Leach and the three Rosebuds, Nellie Hawthorne, Eckert and Berg, Roberts, Hayes and Roberts, Fox and "Foxie," Chris Lane, and Della Fox.——At the Buckingham the Jolly Grass Widows co. has a prosperous week.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.): Genaro and Bailey headed a well received bill 16-21, aided by Tschow's cats, Harry Thorne co., Al. and Mamie Anderson, El Sexodia, Charles Kenna, Madge Fox, and the vitagraph. Next week's header is Maggie Cline.

SYRACUSE, N. Y.—Bastable (C. H. Plummer, mgr.): Bostock's Wild Animal Show occupied the house 16-21 and drew large crowds. 23-28: Valerie Bergere and co., Hubert Wilke, Charles Wayne, Ansell Troupe, Mabel Hudson, Hutchinson and Balsbridge, Luella Sisters Seymour, and Columbias.

WILMINGTON, DEL.—Dochstader's (W. L. Dochstader, mgr.): The Amzi Troupe of Dancing Girls, Ellsworth and Burt, Murphy and Andrews, Bennett and Young, Adair and Dale, the Russells, Sabine and Mullaney, and Al. Rancos' Boston terriers 16-21. Good bill; large houses.

MADISON, WIS.—Fiom's (Fred Fiom, mgr.): Week 16: Mattie Vicker's Own Vaudeville co. is drawing large audiences.——Items: Miss Vicker's co. presented their bill at the Grocers' Convention 18 making a decided hit.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, mgr.): Al. Reeves' Big. co. 9-14 pleased good houses; co. was above the average. Fred Irwin's Burlesquers 16-21 drew large audiences which seemed pleased. Utopian Burlesquers 23-28.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 16-21 an excellent bill, including Mr. and Mrs. Edward Esmonde, Sidonia, Alf Holt, R. V. Fitzgerald, Mlle. Olive, Carmen Sisters, Weston and Allen, and Harding and Ah Sid. Packed houses.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Mattie Keene and co. headed a fine bill to big business 16-21. Others were Al. H. Burton, Clotilde Antonio, George W. Stewart, Lutz Brothers, Collins and Reynolds, Diamond and Hoon, and Golden Gate Quintette.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): May Duryea and John Keeney, Alexander and Kerr, Irene Franklin, Three Navarros, Sailor and Barbaretto, Tom Almond, and the vitagraph are filling the house with well pleased audiences 16-21.

ST. PAUL, MINN.—Star (Miller and Witting, mgrs.): The Brigadiers gave an attractive performance 15-21 to large patronage. Parisian Widows 22-28.

MINNEAPOLIS, MINN.—The Parisian Widows gave a pleasing bill at the Dewey week 15 to the usual big business.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Trans-Atlantic Burlesquers 12-14. Performance good; houses large.

TROY, N. Y.—Star (R. H. Keller, mgr.): Dainty Duchess 16-18 to fair audiences. Bryant's Burlesquers 19-21.

MATTERS OF FACT.

Annie Ward Tiffany is securing good notices for her work in the role of Mrs. Wellington in Pretty Peggy.

Ed Stahle, who managed the Grand Opera House, Fort Smith, Ark., last season, has secured the lease of the house for next season. Managers who have played with him before are requested to communicate with him. He promises paying business to worthy attractions.

Ada Boshell, who is disengaged and open to offers, should be addressed care of the Actors' Society.

Irvin R. Walton, who is meeting with success in the comedy heavy in Searchlights of a Great City will consider offers for the Summer and next season. Mr. Walton is a versatile comedian and does a pleasing specialty.

Cambridge City, Ind., expects five thousand visitors during the week of March 2-7. Manager Ed J. Doyle wants a few good one-night stand attractions to entertain the strangers during that week at the Masonic Opera House.

At Valley Forge is one of the many attractions that James W. Evans has on the road this season. His company headed by Frederick Montague is reported as doing a profitable business. Mr. Evans has offices in the Broadway Theatre Building.

Sunday night dates to good business are being played at Rapp's new theatre, Galena, Kan. Open time in this and next season can be had by first-class attractions by addressing M. E. Rapp.

A renewal of her copyright on The Two Orphans, adapted from the French of D'Ennery and Cormon by N. Hart Jackson, was secured by Frances W. Jackson on Jan. 22. The renewal is in force for fourteen years from Feb. 1, 1903.

Uncle Roper, with A. H. Palmer in the title-role, has some open time after Feb. 27. The Victoria Exchange, 960 Third avenue, is booking the enterprise.

Clara Mathes offers a continuous engagement to a singing comedian and always wants to hear from vocalists. Ability, gentility and sobriety are necessary qualifications.

OBITUARY.

Augusta L. Dargon (Mrs. Ellis Somers Piercy) died on Christmas Day at Gundagai, New South Wales. Twenty-five years ago she was a popular and distinguished actress in America and her performances in the classic drama won the highest praise from the noted critics of the time. About twenty years ago she sailed for Australia to play a long season there, but on the voyage over she met and became engaged to Dr. E. S. Piercy, a physician of note in the Antipodes. They were married shortly after their arrival in Australia. Miss Dargon acted there for a time and met with brilliant success. After retiring from the stage she occupied a position of social prominence in Sydney. The remains were buried, on Dec. 27, in Waverly Cemetery, Sydney.

Joseph Parry, the composer and director, died in London on Feb. 17, at the age of sixty-two years. He was a native of Wales, and as he came of a poor family, he was obliged to spend his youth in hard manual labor. He evidenced great musical talent, however, and, aided by a fund, he entered the Royal Academy of Music. In 1878 he took the degree of Mus. Doc. at Cambridge. Among his compositions are two oratorios, five cantatas, five operas, and several hundred anthems, songs and hymn tunes. At the time of his death he was professor of music in the University College and director of the South Wales School of Music.

Helen Conklin (Mrs. William C. Hartmann) died at a sanitarium at Martinsville, Ind., on Oct. 15, 1902, of endocarditis. News of her death has just reached this city. Miss Conklin was a native of California and was thirty-three years old. Early in her theatrical career she won considerable popularity as a soubrette. At one time she was prominent in William A. Brady's companies. Later she appeared in vaudeville. In 1895 she married William C. Hartmann, a broker, in New York, and retired from the stage. She is survived by her husband and a son aged seven years.

Augustin Lavallee, an aged violin maker and musician, died at his home in Montreal on Feb. 15. He was a native of Canada and passed the whole of his lifetime of eighty-eight years there. He was the first maker of violins in Canada, and his instruments are highly prized by musicians not only in America, but in Europe as well. During his career Mr. Lavallee was director of a number of Canadian bands, and appeared frequently in concert as a 'cellist.

Professor Charles Lanser, one of the oldest violin makers in America, whose home was at 12 Ten Eyck Street, Williamsburg, dropped dead of heart disease on the night of Feb. 19 while on the street. Professor Lanser was German by birth and took part in the uprising in 1848. He came to America with the party of Carl Schurz. At the time of his death he was making for his son, Carl Lanser, a violin which was to have been his last.

Charles Covell, the character comedian of the Marie Fountain company, died at Campbell, Mo., on Jan. 30. He had been a member of the organization for four years. The remains were buried at Campbell by Mr. Fountain.

Mrs. Helen Fitzgerald, the mother of Eddie Foy, died in Chicago last week at the age of seventy years.

WANT 7,200,000 BOTTLES.

Pittsburg has won another signal victory over foreign competition. A deal has just been closed which places an enormous order for bottles with a firm in this city, the largest of the kind in the history of the firm. Were the bottles to be placed end on end they would make a string about 1,500 miles long, from New York to Chicago and then back to Pittsburg. William Lanahan and Son, Baltimore, Md., proprietors of Hunter Baltimore Rye, awarded the Pittsburg concern the contract for furnishing 50,000 gross of bottles during the year 1903. There are to be shipped 50 gross per day, and no less than three car loads per week. It will require 180 cars to carry the product from Pittsburg to Baltimore, or four ordinary freight trains. Each bottle is 12 inches long. There will be 7,200,000 bottles, which will make a line of bottles about 1,500 miles long. Assuming that there are an average of 32 drinks to the bottle, the order will have a capacity of 230,400,000 drinks, or about three drinks for every person in the United States. In all there will be a capacity of 1,440,000 gallons in the 7,200,000 bottles. The above speaks volumes for the popularity of Hunter Baltimore Rye.

Married.

GALLATI—CUTTING.—In St. Paul, Feb. 17, Charles F. Gallati and Margaret A. Cutting.

INGERSOLL—ARBUTHNOT.—William Ingersoll to Mrs. Alexander Arbuthnot, in Pittsburg, Pa., on Feb. 14.

Died.

CONKLIN.—Helen Conklin, at Martinsville, Ind., on Oct. 15, 1902, of endocarditis, aged 33 years.

EVANS.—Thomas Evans, at Youngstown, O., on Feb. 17, of consumption, aged 29 years.

FITZGERALD.—Mrs. Helen Fitzgerald, in Chicago, aged 70 years.

LANZER.—In Williamsburg, Feb. 19, Charles Lanzer.

LAVALLEE.—Augustin Lavallee, in Montreal, Can., on Feb. 15, aged 88 years.

PARRY.—Joseph Parry, in London, Eng., on Feb. 17, aged 62 years.

WHELAN.—Alf C. Whelan, in San Antonio, Tex., on Feb. 15, of heart disease.

NEW YORK THEATRES.

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Hoyt's A Bunch of Keys

Henry V. Donnelly as Snaggs.

Week of March 2—MR. CRESTON CLARKE.

Every evening, Pool's Revenge.

Every matinee, David Garrick.

Manhattan Theatre B'way and 33d St., New York. Evgs. at 8. Mat. Wed. and Sat. at 2.

LAST WEEK.

MRS. FISKE MARY OF MAGDALA

March 2—THE BISHOP'S MOVE.

MAJESTIC Broadway and 59th St. Grand Circle. New York's Finest, the World's Safest Theatre.

Wizard of Oz

Evenings 8. Mats. Wed. and Sat. 2.

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SOL BLOOM.

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Above is an excellent likeness of Sol Bloom, who has won prominence as a successful music publisher. Only a few years ago Mr. Bloom began his career as a publisher in Chicago, and through judicious advertising, clever management and good judgment in accepting the right manuscripts, he has enjoyed substantial returns from many songs. So rapidly has his business increased in the past two years that he was compelled to seek broader fields, establishing headquarters at Thirty-seventh Street and Broadway. He is surrounded by clever writers and composers and can always offer a novelty in the way of a song.

DOWN IN MUSIC ROW.

Will D. Cobb, of Cobb and Edwards, is out of the city.

McPherson and Brymn are at work on new songs.

Abe Holzman states that the principal orchestras are playing his latest march, "Alaguasm."

Lee Orean Smith's latest ballad, "I Would Forget," was introduced by his wife, Florence Bather, at the Professional Woman's League last week.

Max S. Witt is jubilant over his song successes in Nancy Brown, published by Joseph W. Stern and Company.

Frederick V. Bowers, of Horwitz and Bowers, is meeting with success in the principal vaudeville houses, his own compositions receiving much praise.

The American Advance Music Company has offered a cash prize of $1,000 for the best popular song submitted before April 15. It is supposed that writers of every grade will enter the contest. It is not known whether Jerome and Schwartz, Cobb and Edwards, Horwitz and Bowers, Trahern and Smith, Woodward and Jerome, Breen and Geary, and Doty and Brill will enter this contest or not, but, should they all compete for the prize, the winning composition should be worth several times the amount of the prize offered.

Breen and Geary's latest song, "Just an Old Sweetheart of Mine," is in press, and will be ready for the profession this week.

Woodward and Jerome's "Let Us Swear It by the Pale Moonlight," is still a favorite in the production of Miss Beard.

Charles K. Harris has been in the city the past week in search of a suitable location for offices.

Leo Feist says, "Little Dolly Driftwood," by Vivian Gray, is a positive hit.

A prominent publisher says that there are entirely too many songs written and too many writers who dash off a song in a few hours and expect the publisher to accept it, and in order to compete with other publishers he is compelled to publish a great many songs against his better judgment, or buy manuscripts that look like possible hits, to prevent his competitor from publishing them. He suggests that if the copyright fee would be increased from $1 to $25 it would cause the publisher to think before accepting a manuscript. He asserts that the majority of publishers have from fifty to one hundred manuscripts continually on hand, for which they have advanced small sums. With a copyright fee of $25 the ordinary song would be barred by the publisher, and the "two a day" song writers would strive to write fewer and better songs.

Charles W. Doty, of the Smith, Doty and Coe trio, has returned from an extended Western trip, having appeared in all the principal vaudeville houses. His composition, "Only a Soldier Boy," is a big favorite in the West.

Fred Helf is very well satisfied with the success of his novelty song, "If You Can't Be a Bell Cow, Fall in Behind."

Lowell Mason reports continued success as manager of the Orpheum Music hall in Harlem.

Lloyd and Waltone do not use moving pictures in their act, showing the Seventy-first Regiment on parade, as stated in The Mirror last week. Diamond and Hoon are successfully using moving pictures of the Seventy-first for the chorus of Doty and Brill's "Only a Soldier Boy."

Rose Dale is a member of The Jewel of Asia company, now at the Criterion Theatre.

Felix Feist reports his latest song, "On a Moonlight Night," as being a winner.

Ted S. Barron, who is successfully managing Leo Feist's Chicago offices, reports "In Sunny Africa," as a big hit in the Windy City.

Gus Edwards, of Cobb and Edwards, is winning praise for his clever rendition of his own compositions on several occasions recently.

Master Arthur Klein has secured a monologue introducing several original songs, which he will introduce in vaudeville. Master Klein is a clever little comedian and singer and should meet with success.

Kid N. Thomas has placed with his publishers, M. Witmark and Sons, his latest successes, "I Don't Want No Black Cat to Cross My Path," "Say, Old Gal, I'm Ashamed of You," and "I Don't Want You to Leave Me Babe."

Blossom Seeley, the clever little coon shouter with Fred Irwin's big company, in Chicago, recently performed the somewhat remarkable feat of learning Ted Barron's "In Sunny Africa" in an afternoon and singing it the same night to repeated encores in Sam Jack's Theatre, where they were playing.

Phyllis Gilmore, the clever singer, who has been especially engaged as a feature act with the Daniel R. Ryan company, has more than made good with her rendition of the season's new songs with that show.

Sam Lewis and Sam Payser report success with their original song, "I Ain't Seen Your Name Stamped on Any Cigars." Beatrice Golden, Tom Moore, Johnson and Dean, Fred Watson, and Cooper and Bailey are singing it.

Billy Wimsey, of the Wimsey and Ward company, reports that "Passion Flower" and "Sadie, Say You Won't Say Nay" are very successful.

Bert Williams, of Williams and Walker, writes M. Witmark and Sons, the publishers of "I'm a Jonah Man," by Alex. Rogers, that it is undoubtedly the best song he has ever had.

Harry Lawrence, of the Treasure Island company, is singing "Come Out in the Garden With Me."

The Three Marvelous Merrills, who are now on the Keith Circuit, are using "Blaze Away," "Jumping Jacks Jubilee" and "Alaguasm."

Innis and Ryan are featuring with good success, "Place a Light to Guide Me Home," by Fay and Oliver.

"I Take Things Easy" is the title of McPherson and Brymn's song which Ed Hinley is using with success with Sam Devere's company.

Hen Wise, the colored comedian, and his partner, Kittie Milton, are making a great success in the Northwest, singing "I'm a Jonah Man" and "Dat's de Way to Spell Chicken."

Fred. J. Helf has returned from Newport, Ky., where he was called on account of the death of his father, Henry Helf, aged 67 years.

Charles C. Herman, the coon shouter, is singing with success "My Own Little Octaroon," published by W. A. Croner, of Columbus, Ohio.

The clever comedienne, Elinor Falk, is doing remarkably well in her rendition of Nest and Bratton's "My Little Hong Kong Baby."

Little Ida May, the child artiste, with the Daniel R. Ryan company, is making good with Jerome and Schwartz's new songs, "The Gambling Man," "Susie Anna," "Just Kiss Yourself Good-bye," "Why Don't You Go, Go, Go," "Mister Dooley" and "O'Brien."

Foster and Henderson, who are well known in the West as "The Ethiopian Representatives," have recently completed the Smith Circuit, over which they featured "Home Ain't Nothing Like This" and "If Time Was Money I'd Be a Millionaire."

Campbell and Thompson are singing "Where the Lilies Bloom in Georgia" as a duett.

Thomas W. Purse, the well-known opera tenor, is making a success with "Star of My Life," by Corliss.

News from North, South, East and West, from minstrel, farce, comedy, drama and vaudeville, say that "Only a Soldier Boy" has caught the public as no other song has for years.

James Lewis, the popular balladist, is singing "Plain Philip Lee" and "The Passion Flower" with success.

John P. Curran, of Ward and Curran, is meeting with big success singing Shapiro, Bernstein and Company's new ballad, "I'll Wed You in the Golden Summertime," and "Only a Dream of the Golden Past."

Clifford and Harvey, the clever little team with the Parisian Widows company, are using "In Sunny Africa."

Phyllis Allen, who is considered a great feature in vaudeville, says "Only a Soldier Boy" fills all the requirements in the way of an applause hit. She is scoring heavily with it on the Castle Circuit.

Joseph Hollander, musical director, is in his twenty-sixth week with Pete Baker in Chris and Lena. He has just placed a new song, entitled "Runaway Mister Moon," with Shapiro, Bernstein and Company.

The popular comedienne, Stella Mayhew, is singing exclusively the Witmark publications, including "I Want a Ping Pong Man," Dat's de Way to Spell Chicken," "Trouble," "My Caroline" and "You Told Me I Need Never Work No More."

MUSIC PUBLISHERS.

"WHEN THE MOON SHINES BRIGHT."

A POSITIVE HIT.

Of the many songs that have appeared recently the one that looks the best is "When the Moon Shines Bright," a dainty waltz song by Felix Feist, who evidently has studied the requirements necessary in a popular song to win instant favor, for in this song he has not only written an extremely clever set of words, but has "clothed them" in a melody that is positively great.

Of course the melody is simple, as in all popular songs, but in this particular song there are a whole lot of good features that are rarely found in the ordinary song of to-day. After listening to the melody you will say simple, catchy, swingy, lingering, captivating, lovely, great, grand, and beautiful, and then not half express your real feelings.

That sounds like we're putting it pretty strong, but not so. When you no hear a GREAT song it's a pretty hard thing to say too much in its favor.

You can't possibly say too much in favor of "When the Moon Shines Bright." It won't be long until you'll hear nothing but "When the Moon Shines Bright." If you hear it once you can't possibly forget it. The melody will cling to you in spite of yourself, and the words are so bright and nicely handled that it requires no study to memorize them.

If you are in doubt of this, or can't see how a song can be REALLY as good as everybody else says it is, send to Leo Feist, 134 West Thirty-fourth Street, and be convinced. After you hear the song you will say that all we've said here about the song is only a mild way of describing its real merit.

No joking. It's a great song, and you should be singing it before next week.

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A Little Bird Told Me (Cheep, Cheep, Cheep), Sung by Ali. Dickson, Florie Cahill and Ensemble
The Military Band ..... Sung by Albert Parr and Ensemble
It's a Most Disagreeable Thing To Do ..... Sung by Edwin Stevens and Ensemble
Cupid's Rumble ..... Sung by Florie Cahill

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We Say We'll Do a Thing and Then We Don't ..... Sung by James T. Powers
I Am the Pasha ..... Sung by Geo. O'Donnell and Ensemble
Beggars' Chorus ..... Sung by Double Sextette
Twelve Pretty Wives from Turkey ..... Sung by Wm. Cameron and Ensemble
Pierre ..... Sung by Rachel Booth
Oh! What's the Use ..... Sung by Quartette

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CORRESPONDENCE

(Continued from page 6.)

house. A Thoroughbred Tramp 18. The Ketauqua 19. Kilty R. Vaudeville 21. William Jefferson in The Rivals 23.

WASHINGTON COURT HOUSE.—OPERA HOUSE (Simon L. Cornell, mgr.): Two Merry Tramps 12 pleased large house. The Tide of Life 13; poor hall; poor performance. A Merry Chase 23. A Hot Old Time 27.

URBANA.—CITY OPERA HOUSE (Elvin and Van Cleve, mgrs.): The Game Keeper 12 to full house; fine attraction. Isle P. Jack's Performers 17 to capacity. The Convict's Daughter 19. Maud Muller 21. Bobby Finn 22. A Hoosier Daisy March 7.

MARTINS FERRY.—STAR THEATRE (J. P. Shoenberger, mgr.): A Warm Match 23; fair business; pleased. Shadowner (local) 4; packed house. Sam T. Jack's Burlesquers 18. The Denver Express 21. My Friend from Arkansaw 24.

DELAWARE.—CITY OPERA HOUSE (Wolff and Illing, mgrs.): Cleaver Band Minstrels 12 (local); well rendered; large house. The Tide of Life 17; fair house and performance. A Retired Life 24. William Owen in Idle School for Scandal March 3.

SALEM.—GRAND OPERA HOUSE (Wallenberg Brothers, mgrs.): Wood's Minstrels 12; S. R. O.; good performance. The Girls 17; S. R. O.; good performance. Stetson's U. T. C. 21. The School for Scandal 23.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardorff, mgr.): Watson's Orientals 10 to good business. New York Day by Day; fair business. Bobby Finn 18. Hoodoo in New York 21 cancelled; co. closed. Idan to Man 24.

MT. VERNON.—WOODWARD THEATRE (W. L. Breese, mgr.): Wine, Woman and Song 14; good house. Wormwood 17; fair house. Juvenile Minstrels 19. A Country Kid 21.

GREENFIELD.—OPERA HOUSE (H. G. Simons, mgr.): Two Merry Tramps 10 to good business; excellent satisfaction. A Merry Chase 19. Chicago Stock co. March 2-7.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Sheets, mgr.): Brook's Orchestra 13 to packed house; fine programme. A Desperate Chance 18 Uncle Josh Spruceby 21. Resurrection 23.

ATHENS.—OPERA HOUSE (W. R. Moore, mgr.): A Texas Steer 14; largest house of season. When We Were Twenty-one 19. Brooke's Band 27 canceled. Two Merry Tramps 24. Maud Muller March 3.

POMEROY.—OPERA HOUSE (G. M. Kaufman, mgr.): Two Merry Tramps 12; good house; well pleased. When We Were Twenty-one 17. The Fast Mail 23.

BOWLING GREEN.—CHICHESTER THEATRE (Kattie Rudolph, mgr.): The Rivals 12 pleased good house. Morrison's Faust 16; good house. The Hoosier Girl 20. Shore Acres 24.

FOSTORIA.—ANDRE OPERA HOUSE (H. C. Campbell, mgr.): Beach Lights of a Great City 11; fair house and performance. Morrison's Faust 18. Vogel's Minstrels 25.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Elmer Sells, mgr.): The Denver Express 16; fair business. Empire Comedy co. 24. Jesse James 27. Hoosier Daisy March 4.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): A Romance of Coon Hollow, 13 pleased crowded house. A Merry Chase 16; good business. The Tide of Life 20.

NAPOLEON.—OPERA HOUSE (J. M. Riegle, mgr.): A Thoroughbred Tramp 18; small but pleased audience. Uncle Josh Spruceby 25.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): A Romance of Coon Hollow 20.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Brook's Orchestra 10 pleased large house. Celestial Opera co. 19. Vogel's Minstrels 26.

BRYAN.—JONES OPERA HOUSE (Hugh MacPhail, mgr.): Uncle Josh Spruby 23. Resurrection March 2.

CHICAGO JUNCTION.—OPERA HOUSE (S. C. Rimbaugh, mgr.): Alden Benedict's Wormwood 14 pleased full house. The Hoosier Girl 18.

MINERVA.—OPERA HOUSE (W. R. Russell, mgr.): Starr Comedy co. 12-14; performances fair; house poor.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Two Merry Tramps 14; good house; fair performance. The Fast Mail 27.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, mgr.): The Ward co. in The Lion's Mouth 9; fair business; co. good. Richard Carvel 10 to capacity. The Missouri Girl 11; light business; fair co. A Little Outcast 14; poor business; co. fair. Side Tracked 15; fair business against a norther.——ITEM: Charles Robson being confined to a hospital in Kansas City, the part of Richard Carvel was not well filled.

MANGUM.—KELLUM OPERA HOUSE (J. R. Byers, mgr.): A Chicago Tramp 10; poor house and co. Hartigan-Pritchett co. 12-18 in Dr. Jekyll and Mr. Hyde, Queen's Evidence, Ten Nights in a Bar Room, The Bells, Captain Racket, and Damon and Pythias; good co.; fair audience. Davy Crockett 19. Two Jolly Rovers 24. Richards and Pringle's Minstrels 27. Fred A. Morgan co.

EL RENO.—OPERA HOUSE (J. H. Warren, mgr.): A Wise Woman 11 pleased packed house. Jule Walters Side Tracked 13 to light business. Slater's Madison Square co. 16.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, mgr.): The Burglar and the Waif 4; fair performance to good house. The Man from Sweden 6 pleased large audience.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. R. Steward, mgr.): Stetson's U. T. C. 19.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Keller 11; large business; pleasing performance. Quincy Adams Sawyer 12; satisfactory performance and business. The Belle of New York 14; large house. Charles Hawtrey in The Message from Mars 16; excellent performance. The Bird in the Cage 17; poor performance; good business. Virginia Harned 18. West's Minstrels 20. Mrs. Le Moyne 26. 'Way Down East 27, 28.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): A Desperate Chance 12-14; capable co.; large business. May Fiske co. 16-21; S. R. O.; excellent performances. Plays: Little Miss Thompson, A Soldier's Sweetheart, Nell Gwynne, The Power of the Cross, Charity Girl, and Miss Harum Scarum. Frankie Carpenter co. 23-28.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Bennett and Moulton co. 16-21 to good patronage. Plays: The Devil's Web, By Order of the King, Darkest Russia, and Outcasts of Society. 'Way Down East 17 to S. R. O. Thomas E. Shea 22-28. The Crisis March 2. At Cripple Creek 4. The Two Sisters 5.——ITEMS: The Milford Holland co. will close season May 4 with The Lily and the Prince. Miss Holland and Mr. White will then go abroad, travelling through Russia to learn the ways and methods of the Russian people for the production of her new play, entitled The Triumph of An Empress, which will be first acted in 1904.

WASHINGTON.—LYRIC THEATRE (F. S. Haines, mgr.): Porter J. White's Faust 11 pleased large house. Isabel Irving in The Crisis 13; scored hit to S. R. O. The Fatal Wedding 14; good performance and business. Stetson's U. T. C. 16 pleased good business. A Break for Liberty 14. Howe's Pictures 19-21. The Minister's Son 21.——NEW CITY OPERA HOUSE (Sackville and Mair, mgrs.): Gamble, Conklit and Mack Stock co. 9-13 in A Man of Mystery, Between Two Fires, Jesse James, Forgiven, In the Heart of the Black Hills, and The Unlimited Liar; pleased fair business. Maud Muller 14; pleasing performance; fair audience. R. V. Phelan's Stock co. 16-21. Davidson Stock co. 23-28.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Bennett and Moulton co. closed a week of profitable business 14. Repertoire: A Daughter of the South, The Devil's Web, Outcasts of Society, Darkest Russia, By the King's Command, Shipwrecked, Peggy Fern, The Wheel of Fortune, Man Against Man, And An Innocent Convict. W. H. West Minstrels 16 to good business. Philadelphia Orchestra 17; good attendance regardless of violent snow storm. 'Way Down East 19 to very good business. Iris 19. Nellie McHenry 20. Annie Oakley 21. Oriental Burlesquers 23. Mrs. Le Moyne 24. Herman 25.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Ollie Halford Stock co. closed 9-14 with A Fatal Shot and Sunset Mines. 'Way Down East 16. The Eleventh Hour 18. Eleanor Robson in Audrey 19. Grimsey's Ma Boy 20. Beyond Pardon 21. Bennett-Moulton co. 23-28. Isabel Irving in The Crisis 2.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, mgr.): A Jolly American Tramp 12. William West's Minstrels 14. Jane Gradey Frankie Stock co. opened 16-21 with The Shadows of Greater New York. Other People's Money, The Northern Girl, and The Fatal Ticket. The Fast Mail 22. Bobby Gaylor's Babes 24. The Gambler's Daughter 27. The Two Sisters 28.

LANCASTER.—FULTON OPERA HOUSE (Cordner and Cline, mgrs.): Irving Place co. in Ida's Husband, With An Unknown, Trouble, and A Runaway Wife. An Unknown, Trouble, and A Jolly Affair pleased large audiences. Alma Stirling in A Daughter's Devotion 16 pleased small house (Shrove)e Mrs. Le Moyne in Among Those Present 17; fair house; co. strong. Keller 18 pleased very large house. 'Way Down East 19. Virginia Harned 20. Nellie McHenry 21. Irene Myers co. 23-28. At Cripple Creek March 2. Joe Welch 3. Transgression 4. Rivals 6.——WOOLWORTH ROOF-GARDEN (John R. Peoples, mgr.): The School for Scandal (local) 21.

GIL CITY.—NEW OPERA HOUSE (George H. Verbeck, mgr.): A Desperate Chance 12; fair house. Alaska 14 deserved better attendance. Gamble, Conklit and Mack Stock co. 16, 17, presenting Forgiven and The Two Orphans to good business and satisfaction. William Owen in The School for Scandal 18; finished performances and good house. Gamble, Conklit and Mack Stock co. 19-21. Tennessee's Partner 22. Agnes Ardock in Mam'selle Louise 24. The Liberty Belles 27.

READING.—TEMPLE THEATRE (C. A. Bird, mgr.): The Road to Ruin 16-18 to good business. A Millionaire Tramp 23.——GRAND OPERA HOUSE (George M. Miller, mgr.): Holden Brothers 16-21; houses large. Plays: Nobody's Claim, Sapho, The Denver Express, Over the Rhine, A Man Without a Country, and The Fool of St. Aven.——ACADEMY OF MUSIC (John D. Stahler, mgr.): The Two Sisters 13. Keller 14. When the Bell Tolls 16. A Daughter's Devotion 17. Nellie McHenry in M'lles 18. Among Those Present 19.

HAZLETON.—GRAND OPERA HOUSE (Henry Weber, mgr.): A Millionaire Tramp 13; large house; failed to give satisfaction. Willis Granger in Gypsy Jack 14 pleased two fair audiences. Aubrey Stock co. 16-21 opened with Devil's Island to S. R. O., and continue to large houses. Other plays first half of week: For Love of a Woman, We Una of Tennessee, In the Palace of the Czar, and Dangers of Paris; excellent co. Moving Pictures 22. 'Way Down East 24. Besides the Bonnie Brier Bush 25. Mrs. Le Moyne 28. Irene Myers co. March 2-7.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Gypsy Jack 11 to fair business. Nellie Lyons Healy Dramatic co. 12-14 to good business. A Warm Match 19. Ben Francisco Minstrels 20 canceled. Looping the Loop 20. Keystone Dramatic co. 20-23. A Desperate Chance March 2. Keene 4. Isabel Irving in The Crisis 5. Romeo and Juliet 16. All Baba 19. A Turkish Texas 21. The Hottest Coon in Dixie 24. My Friend from Arkansaw 26. Tracy, the Bandit 30.

BEAVER FALLS.—LYCEUM THEATRE (Sam Hanauer, mgr.): 'Way Down East 11; good performance to S. R. O. The Fatal Wedding 12; excellent performance to good business. A Warm Match 13; co. and business fair. A Desperate Chance 14; co. and business good. Alaska 16; co. and business fair. The Game Keeper 19. The Minister's Son 20. A Ruined Life 21. Isabelle Irwin March 3.——SIXTH AVENUE THEATRE (Medley and Behrkaste, mgrs.): Dark.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Keller 12 to capacity. The Belle of New York 13; fair house. The Bird in the Cage 16; fair business. Virginia Harned in Iris 17; good house. Alice Fischer in Mrs. Jack 18; good house. West's Minstrels 19. 'Way Down East 20. Mrs. Le Moyne 27.——GRAND OPERA HOUSE (Harry Brown, mgr.): Frankie Carpenter 16-21 in Shelter Bay, Myrtle Ferns, A Brave Girl, and From Poverty to Wealth; good houses. Mae Fiske 23-28.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausman, mgr.): Irene Myers Stock co. 9-14; business record breaker; 10,300 paid admissions. Plays: second half of week: The Stowaway, The Tide of Life, The White Rat, Under Two Flags, The Power of Wealth, The Price of Honor. One Night in June 16; fair business. The Pirates of Penzance (local) 17; afternoon, business fair; night, S. R. O. Watson's Orientals 23. When the Bell Tolls 24. The Bonnie Brier Bush 26.

NEW CASTLE.—OPERA HOUSE (Jacob P. Geshinger, mgr.): Grady Stock co. closed week 9-14 in The Ranch King, Sunset Mines, and An American Princess; poor co.; fair business. A Break for Liberty 16; topheavy house; poor co. James B. Mackie in Grimes' Cellar Door pleased fair house. Oliver Cromwell 23, 24 (local). The Liberty Belles 25. Sam T. Jack's 26 (return). Peck's Bad Boy 28.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Iolanthe 12, 13; large business; enthusiastic audiences (local). When the Bell Tolls 14; fair but pleased audiences. Charles F. Edward's Stock co. 16-21; first half of week in Utah, The Deserter, The Power of Wealth, A Romance of the South, and Silent Slave to small business; weak co. Mrs. Le Moyne 23. 'Way Down East 25.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): A Merry Chase 9; excellent business; good performance. Watson's Oriental Burlesquers 13; packed house pleased. A Trip to the Jungles 14; fine business and performance. Circumstantial Evidence 16; fair business; performance good. The Fatal Wedding 17. A Ruined Life 19. The Middleman 21. Grimes' Cellar Door 23.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee): The Heart of Chicago 12; large audience; performance good. A Break for Liberty 13; S. R. O.; poor performance. John W. Vogel's Minstrels 14; S. R. O.; finest performance ever given here. Keene, magician, 16; fair audience and performance. The Minister's Son 19. William Owen 20.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, mgr.): Jessie James 13; mediocre performance to light business. The Middleman 16; excellent attraction; deserved better business. Redpath Concert co. 17; large and appreciative audience. Beyond Pardon 19. Porter J. White 23. Keller March 9.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): The Liberty Bell (local) 12-14 packed house. Keller 13 filled the house 13 and pleased. When the Bell Tolls 17; capable co.; fair business. A Daughter's Devotion 18; good co.; fair business. At Cripple Creek 23. The Eleventh Hour 25. Herman 25. The Liberty Bell (local) 27, 28.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): A Break for Liberty 12; fine house; failed to please. The Fatal Wedding 13; pleasing performance; good business. Home talent 16, 17 to capacity. Stetson's U. T. C. 19. Circumstantial Evidence 21. A Breezy Time 25. A Texas Steer 28. A Circus Clown March 3. The Middleman (return) 5.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Ollie Halford Stock co. 16, 17, 19-21 in Carter, the Detective, A Fatal Wedding, Sunset Mines, Wicked London, Woman Against Woman, and Tracy, the Bandit; good attendance. Quincy Adams Sawyer 18; excellent performance to good business. R. V. Phelan Stock co. 23-28.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Mrs. Le Moyne 12 in Among Those Present; very satisfactory performance; large attendance. Uncle Josh Spruceby 14; fair house. The School for Scandal 17; excellent co.; good business. The Crisis 19. The Roger Grille Concert co. 20. Davidson Stock co. 23-28.

ASHLAND.—GRAND OPERA HOUSE (R. S. Sanders, mgr.): Sanders' Movable Pictures 14 to good business. Ingomar 17 to fair business. Allen and Regan's Comedians 12. Bunnett and Moultin co. 23-28. Romeo and Juliet March 2. A Desperate Chance 10. When the Bell Tolls 11. Stetson's U. T. C. 12. 'Way Down East 16.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): The Pay Train 12; poor house. Gypsy Jack 13. Romeo and Juliet 14. A Daughter's Devotion 23. A Gambler's Daughter 24.——KIESSLER'S OPERA HOUSE (F. H. Waite, mgr.): Allen's Comedians 14 to poor house. Oriental Burlesquers 28.

NEW KENSINGTON.—OPERA HOUSE (H. Behm, mgr.): Circumstantial Evidence 14 pleased S. R. O. Flanigan's 400 19. The Minister's Son 23. Porter White's Faust 26. Grimes' Cellar Door 27. The Denver Express March 2. A Thoroughbred Tramp 5. The Tide of Life 7. Boston Stock co. 13-14.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vandersliee, mgr.): The Middleman 12; fine co.; poor house. Pete Baker 13; moderate patronage. A Millionaire Tramp 14; S. R. O.; pleased. Nellie McHenry in M'lles 18; good co.; fair patronage. Dot Carvel co. 19-21.

NORRISTOWN.—GRAND OPERA HOUSE (Fred W. Allen, mgr.): Lasham Dramatic co. 13; fair business. A Hidden Crime 14 pleased large audience. The Two Sisters 17; good business. When the Bell Tolls 19. When We Were Twenty-one 20. The Girl in Purple 21.

UNIONTOWN.—GRAND OPERA HOUSE: Oriental Burlesquers (return) 12 to fair house; co. satisfactory. The Minister's Son 13. Rip Van Winkle 19. Beyond Pardon 23. The Pay Train 24. The Lafayette Show 25. A Texas Steer 26. The Gambler's Daughter 29.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): The Eastonians (local), benefit Old Ladies' Home, 13, 14, to S. R. O. Virginia Harned in Iris 16; large attendance; excellent acting. Alice Fisher in Mrs. Jack 17 delighted fair audience. West's Minstrels 18; large business.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, mgr.): Mrs. Le Moyne in Among Those Present 14; large audience. Murray and Mackey in Dangers of a Great City 16; crowded house; large attendance. Garside co. 23-28. Hearts of Oak March 2.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downey and Hamilton, mgrs.): Steven's U. T. C. 12; S. R. O.; fair performance. Circumstantial Evidence 13. Jesse James 20. A Crazy Time 24. Porter J. White's Faust 25. Mickey Finn 26.

JEANNETTE.—BYERS' OPERA HOUSE (Thomas Byers, mgr.): Stetson's U. T. C. 12 pleased fair house. Keene 14 pleased fair house. Circumstantial Evidence 17 drew fair house and pleased. Vermont Girl (local) 24. Porter J. White's Faust 25.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Gregor G. Parker, mgr.): The Belle of New York 12 to large audience. Gypsy Jack 17; fine co.; good performance. One Night in June 20. Stetson's U. T. C. 27.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (C. B. Stevens, mgr.): The Fay Train 13; partly pleased; fair audience. The Price of Honor 14; excellent performance to good business. W. West's Minstrels 17; good performance to fair house.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): Flanegan's Four Hundred 12; good house; poor performance. Patricola Grand Concert 17; large business; fine performance. A Warm Match 26. The Fatal Wedding 27.

MAUCH CHUNK.—OPERA HOUSE (Robert Herbelling, mgr.): Inter-Ocean Comedy co. 16-18, presenting The Great Robbery, Flirts, the Western Girl, and A Foxy Waiter to good audiences; disappointing performances. Gypsy Jack 20. The Eleventh Hour 28.

FRENELAND.—GRAND OPERA HOUSE (J. J. Menanin, mgr.): Romeo and Juliet 14; S. R. O.; very good performance. The Pay Train 18. Gypsy Jack 20. R. S. Sanders Moving Pictures 21. Minstrel at Capron (local) 23.

SCOTTDALE.—GETZE'S OPERA HOUSE (A. J. Getze, mgr.): Santiago (local) 13, 14; capacity. Flanigan's 400 16; fair attendance. The Fatal Wedding 19. U. T. C. 21. Faust 23. The Minister's Son 27. Denver Express 28.

LEBANON.—FISHER ACADEMY OF MUSIC (George T. Spong, mgr.): Irving-French co. 16-18. Repertoire: The Wife's Peril, An Irishman's Trouble, O'Moore's Courtship; fair houses. M'lles 19. Beyond Pardon 20.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee): Deestrick Skale (local) 19, 20. Looping the Loop 21. Chester De Vonde co. 23-28 (except 27). The Liberty Belles 27.

CHESTER.—GRAND OPERA HOUSE (Charles Hagreaves, mgr.): When the Bell Tolls 17 to fair house. The Real Widow Brown 20. Hermann 21. Keystone Dramatic co. 23.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Mrs. Le Moyne in Among Those Present played very large audience at advanced prices. When We Were Twenty-one 23.

HANOVER.—OPERA HOUSE (Harry C. Nalli, mgr.): The Middleman 13; good performance; small house. What Happened to Jones; excellent production; large house.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): The Two Sisters 16; good house. Keller 20. Dot Karroll co. 26-28. Gorton's Minstrels March 7.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): Two Little Waifs 12; fine performance to good house. A Jolly American Tramp 16; poor performance to fair house.

PITTSTON.—LYRIC THEATRE (Harry J. Sinclair, res. mgr.): Williams' Opera co. 17 pleased crowded house. A Gambler's Daughter 23. A Millionaire Tramp 25.

BUTLER.—PARK THEATRE (George N. Burchhalter, mgr.): Flanigan's 400 12. A Warm Match 14; good house. A Ruined Life 18. The Fatal Wedding 20. James B. Mackey 21.

MANSFIELD.—OPERA HOUSE (W. D. Husted, mgr.): Grove, hypnotist, cancelled. Moving Pictures 27, 28. La Dell Comedy co. March 2. Romeo and Juliet 9.

WAYNESBURG.—OPERA HOUSE (J. W. Wunsell, mgr.): Stetson's U. T. C. 14; large business. The Fatal Wedding 16; large and well pleased house.

LEWISBURG.—OPERA HOUSE: Two Little Waifs 12 pleased large audience. Romeo and Juliet 19 to S. R. O. Stetson's U. T. C. 28.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): An American Hustler 23. 'Way Down East March 21.

FRANKFORD.—EMPIRE (Dr. William H. Long, mgr.): A Hidden Crime 16-18 to fair business; co. good. Albino Stars 19-21. Erwood's Stock 23-28.

COLUMBIA.—OPERA HOUSE (James Crowthers, mgr.): Lorett's Boston Stars 18; pleasing entertainment to good house.

CARBONDALE.—OPERA HOUSE (Dan P. Byrn, mgr.): J. E. Toole 23-25. May Fiske March 2-7.

RENOVO.—KANE'S THEATRE (John T. Kane, mgr.): Dark.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh R. Orden, mgr.): Aubrey Stock co. 9-14 finished week to good houses. Rentfrow's Jolly Pathfinders opened 16 to good house. Denman Thompson 25. Saved from the Sea 28. Foxy Grandpa 3. Gold King 5. In Convict's Stripes 9.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Rentfrow's Jolly Pathfinders 9-14. Plays last half of week: Midnight in Chinatown, Hooligan's Luck, Aladdin's Lamp, James Boys in Missouri; closed to S. R. O.; satisfaction.

NEWPORT.—OPERA HOUSE (Henry Bull, mgr.): Aubrey Stock co. 16-20, presenting Devil's Island, Dangers of Paris, We Una of Tennessee, In the Palace of the Czar, A Deserted Wife, and The Land of the Living to large and well pleased audiences.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, mgr.): Welsh's Crystalplex co. 16-21 opened to good house.

PAWTUCKET.—MUSIC HALL (Music Hall Estate, mgrs.): Daniel Sully in The Parish Priest 26.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Lewis Morrison in Faust 13 to S. R. O. Huntley-Moore Stock co. 16-20 opened with good performance of The Lost Paradise to full house. Repertoire: For Liberty and Love, Roanoke, New Dominion, Old Kentucky, Innocent Sinner, Golden Giant Mine, Davy Crockett, Knobs of Tennessee, and The Danites. Are You a Mason 21. Hello Bill 24. Gertrude Coghlan 28.

NEWBERRY.—OPERA HOUSE (Earhardt, Piper and Eberhardt, lessees): Folks Up Willow Creek 5; good business. Payton Sisters 12-14 to crowded houses. An Irish Aristocrat 18. Lew Tigner's Minstrels 22.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): Louis Morrison in Faust 16 to S. R. O.; performance good.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Katherine Oliver 10; fair house. The Prisoner of Zenda 20. Mahara's Minstrels 21. The King of Siam (local) 23. An Hour of Happiness 25. A Devil's Late 28.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Walker Whiteside 12 in The Merchant of Venice; good business; excellent performance.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, mgr.): Vendome Stock co. in Captain Lettertblair 9-13 pleased large houses. The Four Cohans in The Governor's Son 12; large and pleased houses. Florodora 14 delighted large houses. Are You a Mason 16; fair house. Vendome Stock co. 17-19; fair houses. James O'Neil in The Manxman 20, 21. Vendome Stock co. in Magda 23, 24. The Bostonians 25. Audrey 26. Haverly's Minstrels 27.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in The Stowaway 9-14; large and pleased audiences. Co. is presenting The Last Word 16-21 to large audiences.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): Florodora 11, 12; capacity. The Four Cohans 13, 14; splendid business. Primrose and Dockstader's Minstrels 16, 17 did well. John O'Neill in The Manxman 18, 19. Mrs. Bruce in Usurpa 20, 21.——AUDITORIUM (Benjamin M. Stainback, mgr.): Black Patti Troubadours 19, 20. Anna Eva Fay 23-28.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins' Stock co. 16-21 appeared to good advantage in My Friend from India. R. G. Knowles and Genaro and Theol furnished the vaudeville bill. The Ensign 23.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): A Thoroughbred Tramp 10; house and performance fair. Four Cohans 11 pleased very large house. Florodora 16 pleased good house. Are You a Mason 17. Primrose and Dockstader's Minstrels 19. McCarty's Mishaps 20. Arizona 23. Georgia Minstrels 27. Alice of Old Vincennes March 2. Lost River 3. Richard Carvel 5. Night of the Circus 7.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Perschi-Beldini co. 9-14, excepting 13. Plays: The Slaves of Russia, A Midnight Marriage, Dangers of New York, The Judge, Jesse James, and At the Stroke of One; fair business. Creatore Italian Band 13 (return); to capacity. Tim Murphy 17. Ferguson and Mack 19. Arizona 21.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Ward, mgr.): Vendome Stock co. of Nashville 16 in The Taming of the Shrew. Haverly's Minstrels March 2. Fitz and Williams in The Strollers 5. A Merry Chase 7 canceled. Tim Murphy in The Carpetbagger 16.

PARIS.—CRETE OPERA HOUSE (W. A. Finney, mgr.): When We Were Twenty-one 5; small house. Robert B. Mantell 9 canceled. Old Fiddlers' Contest (local) 12; good house. Sherman Comedy co. 16-21. A Runaway Match 23. Haverly's Minstrels 27.

BRISTOL.—HARMELLING OPERA HOUSE (J. D. Kilgore, mgr.): Jessie James 11. U. S. F. I. Cadet Band 12; excellent. When We Were Twenty-one 14 pleased crowded house. The Message 18. Polk Miller 21. Steele Perkinson Stock 23-28.

JACKSON.—MARLOWE THEATRE (Wourner and Tuckfield, mgrs.): David Haram 16; fine performance to small business. Florodora 19; fine performance to crowded house. Perschi-Beldini co. 16-21.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Web, mgr.): The Knowles, hypnotists, 15-19. The Show Girl 20. A Texas in Turkey 21. Peck's Bad Boy 22. Happy Hooligan 23. Al. Wilson 26. Charles D. Herman 27, 28.——EMPIRE OPERA HOUSE (M. A. Brady, mgr.): Ashley-Rush co. 6-14 in In the Shadow of the Sphinx and A Domestic Blizzard; fair attendance.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Jefferson De Angelis presented The Emerald Isle 9 to full house; performance pleasing. Hunting for Hawkins 12 to fair house. The Eleventh Hour 13; capable co.; fair house. Andrew Robson with a strong support presented Richard Carvel 14 to full house.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, mgr.): Thelma 10 to poor house. The Show Girl 11; fair business. Jefferson De Angelis 13; good house; performance satisfactory. Pennsylvania 14; light business. Tolson Stock co. week 16, except 17. Andrew Robson 17.

DALLAS.—THEATRE (George Auy, mgr.): Richard Carvel 13 entertained cultured audience. The Eleventh Hour 14 to poor business. The Show Girl 16. Effie Ellsler 18. Happy Hooligan 21. Side Tracked 22. A Turkish Texan 23. Peck's Bad Boy 28.

WAXAHACHIE.—OPERA HOUSE (J. H. Cauley, mgr.): Ewing-Taylor co. 9-14; large business in Home, Sweet Home, A Lady of Lyons, Sweet Sixteen, Because He Loved Her So, Don Caesar de Bazan and A Hot Old Time. Spooner Dramatic co. 16.

LONGVIEW.—OPERA HOUSE (J. T. Smith, mgr.): George W. Scott co. 12-14 to full houses. Because I Love You (local) 20. Crescent Stock co. 23-28. Helen May Butler's Ladies' Band March 3. Peck's Bad Boy 13.

DENISON.—OPERA HOUSE (M. L. Epstein, mgr.): Jefferson De Angelis 11 in The Emerald Isle; packed house; performance good. Happy Hooligan 19. The Eleventh Hour 20. The Burlesque Circus 24 (local).

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): The Eleventh Hour 9 did poor business. Spooner Comedy co. 10-14; good business; pleased; presenting The Pearl of Savoy, Tom Bolt, Nell Gwynne, Last Lynne, Camille, and A Fight for a Million.

WACO.—THE AUDITORIUM (Lewis Plunkett, mgr.): The Eleventh Hour 11; large and well pleased audience. The Show Girl 17. Peck's Bad Boy 20.——THE GRAND (Jake Schwartz, mgr.): Dark.

GAINESVILLE.—BROWN'S OPERA HOUSE (George V. Brown, mgr.): Richard Carvel 12; packed house. Charles D. Herman and the Ward co. presented Othello 13 to small house.

SHERMAN.—OPERA HOUSE (L. Sarasan, mgr.): Jefferson De Angelis 10 in The Emerald Isle; light business; very inclement weather. Elks' Burlesque Circus (local) 17; benefit hospital fund.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Show Girl 9. Jefferson De Angelis 12, pleasing large audience.

CORSICANA.—MERCHANTS OPERA HOUSE (L. C. Rivers, mgr.): Thelma 13; fair house pleased. Ewing-Taylor co. 16-21.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, mgr.): The Eleventh Hour Jan. 10 pleased topheavy house. Innes Band failed to appear.

HILLSBORO.—LEVY OPERA HOUSE (Murphy and Doney, mgrs.): The Eleventh Hour 12; fair house and performance. Noble's Dramatic co. 16-21.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, mgrs.): Thelma 12 to good business. The Show Girl 13 to good business.

M'KINNEY.—OPERA HOUSE (Henry W. Warden, mgr.): Mystic Tie (local) 5; splendid business. The Eleventh Hour 17.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Pennsylvania 13 to good business.

ABILENE.—LYCEUM THEATRE (W. Saunderson, mgr.): Dark.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): Dark.

EL PASO.—MYARD OPERA HOUSE (L. A. Rogers, mgr.): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Dark 9-14, on which date the University Dramatic Club presented The Amazons for the benefit of the Swedish Charity Fund to good house afternoon and evening. Arizona 16-21.——GRAND THEATRE (Jones and Bonnser, mgrs.): The Pedlar's Claim 9-11; fair business. The White Slave 12-14; full houses; good attraction.——ITEM: The funeral services over the remains of Mabel Bouton, who died at the Flower Hospital, and whose home was in this city, were held in the presence of a large concourse of friends 12. There were many beautiful floral tributes.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Quinlan and Wall's Minstrels 17; S. R. O.; everything new and up-to-date. My Friend from India 21. The Burglar 23. One of the Many March 3. The Village Grocer 7. Gay Lord Quex 16. The Crisis 25. Herrmann the Great 28.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Rhe Lorraine 9-14 closed in Down on the Suwanee River, A Royal Prisoner, Two Orphans, and Homespun Hearts; business fair. Quinlan's and Wall's Minstrels 19.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Quinlan and Wall's Minstrels 16; highly satisfactory co.; packed house. My Friend from India 20.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): Quincy Adams Sawyer 23. Uncle Josh Spruceby March 4.

VIRGINIA.

NORFOLK.—ACADEMY OF

(Edw. Fournier, mgr.): Daniel Sully 12 to good business. Corinne 16. Rose talent 20, 21.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Sam T. Jack's Burlesque co. 11; good business. Rose Coghlan in The Second Mrs. Tanqueray 12; excellent business. Thomas Jefferson in Rip Van Winkle 14; excellent business. Mr. Jolly of Joliet 17; fair business. Two Merry Tramps 18. The Evil Eye 19. Herbert Kelcey and Effie Shannon in Sherlock Holmes 20. Hunting for Hawkins 23. Way Down East March 2. Irish Aristocrat 7.

CLARKSBURG.—AUDITORIUM THEATRE (W. E. Kemery, mgr.): Lost in New York 7; good house. Uncle Joshua Simpkins 10; fair. Great Lafayette 13; S. R. O. Al. G. Fields 15; large attendance. Sam T. Jack's Own co. 14; large business. Van Dyke-Eaton co. 16, 17; good business.——CAMDEN THEATRE (Epstein Brothers, mgrs.): Dubey Concert (local 2; large attendance. Thomas Jefferson 11; good attendance. Rose Coghlan 12; large attendance.

CLARKSBURG.—TRADERS GRAND OPERA HOUSE (R. A. Ferland, mgr.): Hoyt Heller 7; unsatisfactory; fair house. Al. G. Field's Minstrels 11; largest house of season. The Minister's Son 12; S. R. O. Rip Van Winkle, Thomas Jefferson 17; excellent co.; good house. The First Mail 18. Mr. Jolly of Joliet 19. A Breath of Kent 20. The Great Lafayette 24. Raleigh in New York 27. Van Dyke and Eaton co. March 2-7.

HUNTINGTON.—THEATRE (Joseph R. Gelfich, mgr.): Rose Coghlan in The Second Mrs. Tanqueray 11; co. and business fair. Thomas Jefferson in Rip Van Winkle 12; excellent co. to good house. Mr. Jolly of Joliet 14; good co.; light business. Two Merry Tramps 17 to S. R. O. house. Why Smith Left Home 19. Kidney and Shannon 21. Hunting for Hawkins 27. Way Down East 28.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): The Duke of Haverdale 11, 12 (local) played good houses. The Great Lafayette 14 made hit; large business. Rand's 16; only matinee; fair house. When We Were Twenty-one 18. The Old Mill Stream 19. The Evil Eye 20.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): The Fast Mail 14; good house; performance good. Jessy James 19 pleased audience and house. The Prisoner of Zenda, R. Porter J. White in Francesca Da Rimini 26. Tracy, the Bandit 27.

GRAFTON.—HENNEMAN OPERA HOUSE (Charles Hennemann, mgr.): The Fast Mail 17 to capacity; pleased. Wilbur Theatre co. 19-21. A Breath of Kent 25. Porter J. White in Faust March 4. Van Dyke and Eaton 5-14.

WESTON.—CAMDEN OPERA HOUSE (George V. Frazier, mgr.): The Minister's Son 10; excellent performance; fair house.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, mgr.): The Minister's Son 12; poor business; good co. A Break for Liberty 24.

WISCONSIN.

APPLETON.—THEATRE (Jack Hoefler, mgr.): The Vendetta 13, to good business. Fitzpatrick Annual 15 to capacity. Ada Rehan, Empire 21. Our Boys Minstrels 23. The Wrong Mr. Wright 24. Down by the Sea 25.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): King Dodo 7; S. R. O. Sins of Parents 10 pleased to capacity. Mantell, Appleton, 13-14; large business. The Silver Dagger 17. The Wrong Mr. Wright 18. Beach 19. Our New Minister 20. Devil Harem March 5.

WATERTOWN.—TURNER OPERA HOUSE (G. A. Hammer, mgr.): Under the Dictator Jan. 19 (local); S. R. O. The Sins of Life 27. David Harum March 5. Are You a Mason 16.——CONCORDIA OPERA HOUSE (C. Otto, mgr.): Dark.

OSHKOSH.—GRAND OPERA HOUSE (C. R. Wilson, mgr.): Grossll's Stock co. 16-21 opened to good house in Through the Breakers. The Man in the Iron Mask 23. The Sins of Life 28.

BELOIT.—WILSON'S OPERA HOUSE (E. R. Wilson, mgr.): Grossll Stock co. 16-21 opened to good house in Through the Breakers. The Man in the Iron Mask 23. The Sins of Life 28.

MENASHA.—THEATRE (Jack Hoefler, mgr.): Fast 14. Cary co. 16 in The Vendetta; very large audience; pleased. Knights of Pythias (home talent minstrels) 18. The Wrong Mr. Wright 23.

KENOSHA.—RHODE OPERA HOUSE (Geo Rhode, mgr.): Imperial Quartette 12 to good business. The Prisoner of Zenda to Through the Centre of the Earth 15; S. R. O. pleased. Our New Minister 22.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Hass, mgr.): John Griffith in Macbeth 11; fair performance and house. King Dodo 17. The Wrong Mr. Wright 18.

WAUSAU.—GRAND (C. S. Cass, mgr.): Andrews Opera co. 16-21. Jacob Kaiser Concert co. 26. The Sins of Life 28. Our New Minister 28. Down by the Sea 27. Hermit Kids 28.

ASHLAND.—GRAND OPERA HOUSE (W. T. Reese, mgr.): Andrews Opera co. 16, 17. The Wrong Mr. Wright 18. Down by the Sea 19.

WAUPACA.—CITY OPERA HOUSE (R. J. Harper, mgr.): Fred's Metropolitan Stock co. March 2-4. Gideon's Minstrels 12.

PORTAGE.—OPERA HOUSE (A. H. Carnaghi, mgr.): Fred's Stock co. 16-19 opened to large house; business light; co. fair.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiber, mgr.): Captain Jinks 18. The Sins of Life 23.

LA CROSSE.—THEATRE (J. Strau, mgr.): Sally in Our Alley 14 pleased large house.

MARINETTE.—SCOTT OPERA HOUSE (W. H. Rudolph, mgr.): Frank Long Stock co. 16-21.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Carpenter's For Her Sake 11; co. excellent; business had an average share. The Chimes of Normandy (local) 24, 27. The White Slave 28.——OPERA HOUSE (H. R. East, mgr.): The Game Keeper 26.

RAWLINS.—OPERA HOUSE (Louis Schultz, mgr.): Carpenter's For Her Sake 10 failed to appear. The White Slave 18.

CHEYENNE.—TURNER HALL (Fred Bailey, mgr.): Carpenter's For Her Sake 22. Daniel Sully in The Old Mill Stream March 6.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): McCutcheon and Ellis Stock co. closed a very successful engagement here 14 and left for Halifax. Plays presented 9-14: The Man from Mexico, Christopher, Jr., and Sherlock Holmes; business good; fine performances. Bandmann's Opera co. opened for three weeks 16 in La Cigale; business good. The Geisha 17. The Toreador 18.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Marks Brothers opened a week's engagement here 23 to S. R. O. Plays: At the Point of the Sword, Three Musketeers, A Rash Marriage, The Crimes of Old London, The Two Orphans, Under Two Flags; audiences pleased. Morris Concert co. 20.

LONDON, ONT.—GRAND OPERA HOUSE (A. H. O'Neil, mgr.): Robert B. Mantell in The Dagger and the Cross 16; good performance to full house. Pittsburg Orchestra (local auspices) 17; fair attendance. A Montana Outlaw 20. The Bird in the Cage 21.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Dark.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): The Wrong Mr. Wright 9-11; enjoyable; crowded houses. The Two Orphans 12-14 well received. Down by the Sea 16, 17. Frank Daniels 18, 19. Local 20. John Griffith 24, 25. Jessie McLaughlin 26, 27.

VICTORIA, B. C.—THEATRE (Robert Jamieson, mgr.): Human Hearts Jan. 27; fair house; good performance. Gordan-Shay Opera co. 2, 3 in Carmen, Il Pagliacci, and Cavalleria Rusticana; good houses and performances. Lord Strathmore 9, 10; fair business; good performances.

GUELPH.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Boston Ladies' Orchestra 12 to fair business. The Montana Outlaw 16 to small house. Robert Mantell 19. Local Opera Repeated 21. Eugenie Blair co. 27.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): The Burgomaster 12; fine performance to S. R. O. Jules Grau Opera co. in El Capitan 18. Willis Brothers 19-21. Chris and Lena 22. Eugenie Blair in Zaza 25.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Jules Grau Opera co. in El Capitan and The Wizard of the Nile 19-21. Eugenie Blair in Zaza 23, 24.——GRAND OPERA HOUSE (R. J. Birdwhistle, local rep.): Al. Reeves' Burlesque 23-25.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): A Montana Outlaw 19; fair business; good satisfaction. Robert Mantell 20 in The Dagger and the Cross to good business.

QUEBEC, QUE.—JACQUES CARTIER HALL (L. Bertin, mgr.): Royal Comic Opera co. 9-14 in La Mascotte and Fra Diavolo; good business. Same co. in H. M. S. Pinafore and Cavalleria Rusticana 16-21.

OSHAWA, ONT.—OPERA HOUSE (J. W. Rubright, mgr.): In the Tolls 11; small house; fair performance.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, mgr.): Robert B. Mantell in The Dagger and the Cross 20.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): The Dagger and the Cross 17; excellent performance; fair house. One of the Many 18.

SHERBROOKE, QUE.—CLEMENT THEATRE (F. M. Clement, mgr.): Rockwell Romantic co. 16-21.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hitchcock, booking agents): Dark.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and remaining for call will be returned to the post-office Directory, postal cards and newspapers excluded.

WOMEN.

Ayres, Eleanore, Mlle. Anna, Miss Ayer, Dorothy L. Addie.

Burke, Catherine, Lily Hair Byrd, Alice Berry, Jane Bennett, May Beaumont, Josie A. Bowers, Anna Boyle, L. H. Berry, Hattie Brown, Margaret Bonham, Dottie Bird.

Cunningham, Jessie, Mrs. R. F. Cotton, Beatrice Coventry, Jean Cowgill, Jessie Conroy, Mary L. Clowes.

Davenport, Miss, Nora Dean, Mrs. E. Donaldson, Jessie Eddy Davis, Blanche Douglas, Adeline Dugan, Camilla Dean, Kate Dahl, Mrs. Lee H. De Vere, Hazle Dell, Florence Deane, Augusta Dorgan, Lucille Deane.

Erskine, Maud E., Grace Emmett, Isabelle Evesson.

Fair, Bettie, Minnie Fielding, Anna E. Fay.

Gardner, P. S. Mrs., Helen Greatly, L. Gordon, Grace Gordon, Ruth Gale, Dina Gordon, Valeska Golden, Clara Gleiss, Josephine Gassman, Maude E. Gling.

Harrington, Rita F., Alwyn Hallam, Jessie Hewlett, Odessa Holder, Edith Harvey, Mrs. Mark Hart, Minnie F. Hay, Ida Hawley.

Ives, Allen R.

Johnson, Virginia, Evelyn Jordan, Clara Jerome.

Kingsley, Edith, Lilla Keeley, May Kennedy, Mrs. H. R. Kelly, Lillie La R. Kelcey.

Lorens, Ray, Leslie Lois, Belle Lyons, Madelyn Lock, May Lawrence, Ella Lawrence, Lucille La Verne, Maria Leicester, Quenzie La Rel.

Malone, Florence, Clara Maddern, Holly Martin, Hazle Maddox, Carrie E. Miller, Daisy Morgan, Mae Preston, Ina R. Maude, Jane Marbury, Victoria W. Mason, Lillian Maynard, Georgie Meadon, Grace McLeod, Ruth Macauley.

Nannery, May.

Oakland, Marie, Mrs. J. Oldcastle, Grace Ogden.

Pearl, Mildred E., Mae Phelps, Harriette De M. Packard.

Remayne, Elsie, A. Raffetto, Ella B. Robinson, Marie Rooney, Julia Ruppell, Carrie Reynolds, Florence M. Randall, Jane Richards, Julia King, Catherine Revere.

Stacy, Hattie, Edith Scott, Laurene Southey, Marian Sawtelle, Mrs. J. Schneider, Clair Stover, Grace Scott, Emma Scimer, Beverly Stagpoole, Grace E. Stone, Evelyn Selbie, Beale Stephenson, Daisy T. Sloane, Victoria Stuart.

Taylor, Billie, Lois E. Tabor, Marie Tower, Mrs. Walter Thompson.

Urquhart, Isabelle.

Van Arnold, Pauline, Cora Vail, Mrs. J. Van Siddler.

Wilmot, Estelle, Blythe Winchester, Edith Warner, Vida Whitmore, May Wilkes, Ethel Wynn, Mrs. Odell Williams, Bertha Wandermaster, Francis Whitehouse, Muriel Walling, Beata Winfield.

MEN.

Adams, Fritz, Geo. Andrews, C. A. Arthur, J. C. Atkinson, Jas. Armstrong, Helen Addison, Harry Appleton, Ed Amos, Arthur Aylesworth, Sola Auerbach, E. F. Albee, Frank Ashton, Douglass E. Atherton.

Bowing, Harry, Fred Bailey, Conrad Bodden, Geo. F. Beard, N. A. Brownell, Chas. O. Bennett, Phillip J. Barnard, Geo. Baker, Clement Bainbridge, Chas. A. Byrne, Osmond H. Butler, Robt. H. Bertram, Colgate Baker, Jr., Dean Burton, E. G. Bieber, Chas. A. Barrington, Al. Bostock, Harry Bulbach, Jas. H. Bradbury, Walter C. Bellows, C. Hugh Bennett, Aldrich Barrett.

Clarke, Geo. A., Gen. Cotter, Geo. J. Cox, Mr. Cassa, Edwin Clifford, Frank Chalfant, S. M. Curtis, Geo. J. Curtis, Victor Colwell, Jas. G. Chandler, Randolph Curry, Richard Carroll, R. W. Crawford, W. G. Cameron, Clarence Chase, Eugene Cowles, Joseph Coyne, Wm. T. Carlton, Frank M. Charlotte.

Daly, Walter, H. B. Davies, Will Dunlay, Ed P. Davis, Geo. Downs, W. C. De Vean, Jos. J. Dunn, Herbert Dodge, Chas. E. D'Olier, Dyer and Corbett, Sidney De Grey, Sidney Donnell, Barry Dougherty, Jos J. Dunn, W. H. Dalrymple, Jas. Delehoy, Frank De Vernia.

Ellsworth, Frank, N. O. Edmunds, Gordon Eldred, Edw. Emery, Elwyn Eaton, Thos. Evans, Sidney Edwards.

Forrest, J. P., R. Finlay, J. M. Fragosow, Harry Fellows, Jno. Findley, Geo. H. Fisher, Neil Florence.

Gasparyn, Chas. E., Wm. Gill, Geo. Guise, Neil Grey, Taylor Granville, Hugh Gibson, Chas. W. Gorly, A. Gerber, Jr., Glide, Jas. H. Goodwin, Chas. Gaghan, Robt. A. Gregson, Thaddeus Grey, Chas. Gale, Fred'k Gosset, Wm. R. Gladstone, Jno. McC. Gillen, Jos. Galbraith.

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Irving, Jay, Henry J. Ingram, Hugo Irving.

Johnson, Lew A., Jno. J. Jennings, Adolph Jachens, Elmer Jerome, Chesley Jerome, Vernona Jarbar, J. M. Jacobs, H. B. Jennings.

Keough, Ed, Delaney Kiralfy, J. H. Kelker, Eddie Kinnan, Mark Kent, W. Kane, Wright Kramer, Carlton King.

Latta, Arthur, Richard A. Lipsday, H. C. La Motte, W. S. Layton, Gus Lawrence, Lacy and Lyons, Richie Ling, Ivey Little, Frank Lea, Frank Leake, R. Lawrence, E. A. Laidlaw, Jno. W. Leslie, W. Louis, E. M. Leonard, Murray C. Livingston.

Marsh, Geo. T., Chas. Middaugh, Chas. A. Moore, Harry C. Morton, Murphy and Hall, Wilson Melrose, Chas. Marsto, Frank Mathieu, F. H. Matthews, Jno. S. Mason, Fitzgerald Murphy, A. W. Mohr, R. F. Mathews, Jos. Mack, A. W. F. MacCollin, Lauchlan McCormack, D. W. McCabe, J. C. McDonnell, Jr., Bob McHenry, T. McIntosh, J. Martin McKee, Harrie McRae.

Nutt, J. S., Harry L. Newton, Willard Newell.

O'Perti, Albert Sig., Joseph O'Connor.

Purcell, Alban W., W. H. Post, Rus V. Prosser, Louis L. Parshley, Anton Pointner, J. C. Phillips, Geo. Penniat, Geo. Purvis, Jno. Fay Palmer.

Reid, Harry W., Frank D. Riddell, David Ramage, Feltz Rich, Jno. Reagan, Maurice F. Raymond, Dean Raymond, Geo. Roberts, Irvin J. Rutan, Charlie Roth, Richard J. Riley, Mafrea Rostell, E. H. Rieker, Robt. J. Riddell, Ed Rowland, C. F. Riggs, Jos. K. Ryan, H. Logan Reid.

Shultz, Earnest D., C. H. Smith, W. Sanders, N. S. Stockdale, Gus A. Stryker, Jno. A. Stephens, Edw. P. Sullivan, F. R. Sullivan, Albert Spencer, Lewis Simmons, J. C. Stewart, Seymore and Dupree, C. S. Seabridge, Walter Seymore, Dell S. Smith, Geo. N. Sanders, Emmett Shackelford.

Tansey, Harry, Calvin Tibbals, Willis Thorne, Geo. A. Thomas, E. B. Thornton, E. O. Towne.

Urber, Ferdinand.

Van Studdiford, Chas., Carl von Vegern, D. Vane.

Wilbur, Clarence, E. G. Wilson, Jno. Whitely, H. R. Wilson, Lester Walbeck, Welch Bros., A. E. Wardnell, Burt Walter, Jeffrey D. Williams, Chris A. Wilson, Tom Walsh, David Walters, H. F. Willard, Yelvington, F. E.

REGISTERED MATTER

Ruth Gray, Nina A. Hanway, Jane Irving, Flora Moore, Marion Convers, Wm. W. Clifford, J. Carrington, C. E. Morrison, Nelson L. Schaeffer, Richmond Hutchens, Edw. F. Clisbee, S. Nahn, E. G. Stone, M. B. Moulton, Robt. Taylor.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published on this list.

AMETA—H. and S., New York, 16-28.
ALDRICH, CHARLES T.—Newcastle-on-Tyne, Eng.—Indefinite.
Alexander, Charles—Bon Ton, Jersey City, 23-28.
Ansell Troupe—Bastable, Syracuse, 23-28.
Aquirlle, Mons—Arch St. Museum, Phila., 23-28.
Arnoldson, Ada—Chase's, Washington, March 2-7.
Aurin, Dalsy—Arch St. Museum, Phila., 23-28.
Ballerini, Mlle.—Cook, Rochester, 23-28.
Ballerini's Dogs—Cook, Rochester, 23-28.
Barton and Ashley—Empire, Hanley, 23-28.
Beaux and Belles—Detroit, 23-28, Indianapolis, March 2-7.
BERGHERE, VALERIE AND CO.—Bastable, Syracuse, 23-28.
Bindley, Florence—San Francisco, 23-March 1. Los Angeles, 2-28.
Bittner, The—Cook, Omaha, 23-28.
Bonfort Family—Bijou, Minneapolis, 23-28.
Bowers, Walters and Crooker—Orph., Memphis, 23-28.
Brown, Alice, and Her Picaninnies—Orph., New Orleans, 16-28, Orph., San Francisco, March 2-28.
Brown and Nevins—Orph., Omaha, 23-28.
Brown and Addie—Bon Ton, Jersey City, 23-28.
Burns and Brown—Empire, Cleveland, 23-28, G. O. H., Chicago, March 2-7.
Calhoun and Mack—Keith's, Providence, 23-28.
Cameron Trio—Shea's, Buffalo, 23-28.
Campbell and Caldwell—Keith's, Boston, 23-28.
Cecil, Gaston, and Camille—Empire, Philadelphia, March 2-7.
CLARKE, WILBUR, AND CO.—Shea's, Toronto, 23-28.
Clark, Wm., National, Rochester, 23-28.
Clayton, Jessica and Jones—Empire, London, 9-April 4.
Cline, Maggie—Pell's, Bridgeport, 23-28.
Coke, Master—Shea's, Buffalo, 23-28.
COLE AND JOHNSON—Orph., Los Angeles, 9-28, Orph., Kansas City, March 2-7.
Collins and Hart—Orph., Los Angeles, 9-28, Orph., Omaha, March 2-7.
Colton and Reynolds—Casto, Lawrence, 23-28.
Columbia Burlesquers, Syracuse, 23-28.
Colvert, James J.—Lafayette, Phila., 23-28.
Cook and Clifton—Family Theatre, Portland, 23-28.
Cooke and Rollins—Keith's, Providence, 23-28.
CRESSY, WILL, AND DAYNE, BLANCHE—Olympic, Chicago, 23-28, Haymarket, Chicago, March 2-7.
Daly, Marcus—Orph., New Orleans, 23-28.
Daly, Joe—Shea's, Buffalo, 23-28, Scranton March 2-7.
D'Arville Sisters—Duquesne, Pittsburg, 23-28.
Davenport Brothers—National, Rochester, 23-28.
DAVIS AND MACAULEY—Auditorium, Phila., 23-28.
Day, Geo. W.—Chicago 23-28, Columbia, St. Louis, March 2-7.
Delmore Sisters—Proctor's, Newark, 23-28.
Dennis and Rose—Orph., Omaha, 23-28.
Dean—Wilkins Theatre, Dunlin, Ont., 1-28.
DELANO AND LEHMANN—Family Theatre, Portland, 23-28.
Donahue and Nichols—Cook, Rochester, 23-28.
Dudley, James Francis—Park, Youngstown, 23-28, Keith's, Boston, March 2-7.
Duvan, T. Nelson—Hellman, Hanover, 16-28, Apollo, Dungeddog, Ger., March 1-28.
Dressler, Marie—Orph., Brooklyn, 23-28.
Duncan, A. O.—G. O. H., Indianapolis, 23-28, Columbia, Cincinnati, March 2-7.
Eckert and Berg—Hopkins', Memphis, 23-28, Orph., New Orleans, March 2-7.
Eldridge, Frank—Shea's, Buffalo, 23-28.
ELLSWORTH SISTERS—Orph., Omaha, 23-28.
Ellsworth and Burt—Orph., Scranton, 23-28.
Emmett, J. K., and Co.—Bon Ton, Jersey City, 23-28.
Erhardt, Naomi—Keith's, Providence, 23-28.
Evans, Lizzie, and Co.—Cook, Rochester, 23-28.
Fay, Mlle. Sapphy, Cleveland, 23-28, Chase's, Washington, March 2-7.
Fox, Esther—Orph., Kansas City, 23-28.
Fields and Ward—Orph., Kansas City, 23-28, Orph., Omaha, March 1-7.
Fields, Fanny—Empire, Swansea, 23-28, Empire, Newport, Eng., March 2-7.
FILSON AND ERROL—Orph., Kansas City, March 1-7.
FISHER, MR. AND MRS. PERKINS—Shea's, Pawtucket, 23-28, Sheedy's, New Bedford, March 2-7.
Fiske and McDonough—G. O. H., Indianapolis, 23-28, Columbia, Cincinnati, March 2-7.
Fitzgibbon-McCoy Trio—Empire, Columbus, O., 23-28, Columbia, Cincinnati, March 1-7.
Florede, Nellie—Duquesne, Pittsburg, 23-28.
Forrester and Floyd—Cook, Rochester, 23-28.
Fox, Della—Hopkins', Memphis, 23-28.
Fox, Madge—Pell's, New Haven, 23-28.
Fyrand Clarke—Orph., New Orleans, 23-28.
Fay and Fields—Pell's, Waterbury, 23-28, Pell's New Haven, March 2-7.
Fuller, Lole—National, Rochester, 23-28.
Galetti, The—Bijou, Minneapolis, 23-28.
Gardner and Maddern—Pell's, New Haven, 23-28.
Geller Troupe—Auditorium, Phila., 23-28.
Gilberte and Rogers—Keith's, Providence, 23-28.
Girard and Gardner—Temple, Detroit, 23-28.
Girl With the Auburn Hair, The—Orph., Omaha, 23-28.
Glasscrettis, The—Orph., Kansas City, 23-28.
GODFREY, HAL, AND CO.—Shea's, Toronto, 23-28, Avenue, Pittsburg, March 2-7.
Golden, Richard—Empire, Cleveland, 23-28.
Grapevine, Charley—Keith's, Phila., 23-28.
Green and Werner—Orph., Omaha, 23-28.
Hall, William D.—Keith's, Providence, 23-28, Family, Portland, March 2-7.
Hampton, Mary, and Co.—National, Rochester, 23-28.
Haskell, Loney—Empire, Hoboken, 23-28, Keith's, Boston, March 2-7.
Henderson and Rose—Keith's, Boston, 23-28.
HERRMANN, ADELAIDE—Empire, Columbus, O., 23-28, Columbia, Cincinnati, March 1-7.
Hilliard, Robert—Shea's, Buffalo, 23-28.
Hinson, Sidney—Arch St. Museum, Phila., 23-28.
Holbrooks, The—Arch St. Museum, Phila., 23-28.
Hudson, Mabel—Bastable, Syracuse, 23-28.
Hutchinson and Bainbridge—Bastable, 23-28.
Johnson and Carroll—Orpheum, Utica, 23-28, Temple, Detroit, March 2-7.
JOHNSTONS, MUSICAL—Orph., Utica, 23-28.
Kartelli, Alfred—Bijou, Minneapolis, 23-28.
Keaton, Three—Temple, Detroit, 23-28, Olympic, Chicago, April 6-12.
Kelcy, Mr. and Mrs. Alfred—Pell's, Bridgeport, 23-28, Pell's, New Haven, March 2-7.
Keenan, Frank J.—Orph., Kansas City, 23-28.
Kenna, Charles—Bon Ton, Jersey City, 23-28.
Kennedy and Rooney—Auditorium, Phila., 23-28.
Kernell, John—Keith's, Boston, 23-28.
Klein, Ott Brothers and Nickerson—Chase's, Washington, March 2-7.
Koklu, Mignonette—Bijou, Minneapolis, 23-28.
Kovan Twins—A. and S., Boston, 23-28.
La Belle, Blanche—Shea's, Toronto, 23-28.
Latell, Ed—Shea's, Toronto, 23-28, Empire, Columbus, O., March 2-7.
Lavine—Shea's, Buffalo, 23-28.
Lawrence, Al.—Pell's, Bridgeport, 23-28, Avenue, Pittsburg, March 2-14.
Lee Prasettis—Orph., Kansas City, 23-28.
Lewis and Ryan—Keith's, Providence, 23-28.
Litchfield, Mr. and Mrs. Nell—Sheedy's, New Bedford, 23-28.
Lloyd and Lloyd—Duquesne, Pittsburg, 23-28.
Lockhart's Elephants—Keith's, Providence, 23-28.
Loder, Charles A.—G. H., Chicago, 23-28.
Long and Cotton—Bijou, Minneapolis, 23-28.
Love and Edwards—Avenue, Pittsburg, 23-28, Arcade, Toledo, March 2-7.
Luella—Bastable, Syracuse, 23-28.
Lukens, Four—Chase's, Washington, March 2-7.
MURPHY, MR. AND MRS. MARK—Proctor's, Albany, 23-28, Grand, Indianapolis, March 2-7.
Mac and Mac—Syracuse, 23-28, Oneida, N. Y., March 2-7.
Macarte Sisters—Keith's, Boston, 23-28.
McAvoy, Dick and Alice—Bon Ton, Jersey City, 23-28.
McIntyre and Heath—Bijou, Minneapolis, 23-28.
McWatters, Tyson and Co.—Arcade, Toledo, 23-28.
Mahr, Agnes—Chase's, Washington, March 2-7.
Mansfield and Wilbur—Empire, Cleveland, 23-28.
Mantelli, Eugenia—Keith's, Phila., 23-28.
Marlany, Follos—Chase's, Washington, March 2-7.
Mason-Keeler Co.—G. H., Chicago, 23-28, Orph., Omaha, March 2-14.
Moore, Three—Auditorium, Phila., 23-28.
Moland Trio—Bijou, Minneapolis, 23-28.
Merrills, Three—Cook, Rochester, 23-28.
Mitchell Sisters—Duquesne, Pittsburg, 23-28.
Mitchells, The Three—Johnstown, 23-28, Wheeling, March 2-7.
Moore and Right—Arcade, Toledo, March 1-7, Empire, Columbus, O., 9-14.
Moore, Raymond—Family Theatre, Portland, 23-28.
Morris, Leon—Family Theatre, Portland, 23-28.
Mortons, Four—Avenue, Detroit, 23-28.
MORTON, JAS. J.—G. H., Chicago, 23-28, G. O. H., Indianapolis, March 2-7.
Murphy and Willard—Park, Worcester, 23-28, Nelson, Springfield, Mass., March 2-7.
Nast, Thomas, Jr.—National, Rochester, 23-28.
Nelson, Robert, and Co.—Casto, Lawrence, 23-28.
New Twins—Empire, Cleveland, 23-28, Nashville, March 2-7.
NEWHOFF, THE FIVE—Duquesne, Pittsburg, March 2-7.
Norris, Dave—Orph., New Orleans, 23-28, Orph., San Francisco, March 9-14.
Nugent, Maud—Auditorium, Phila., 23-28.
Old Dominion Comedy Four—Orph., New Orleans, 23-28, Orph., Omaha, March 4-7.
Orpheus Comedy Four—Duquesne, Pittsburg, 23-28.
Orth and Fern—Chicago, 23-28, Columbia, St. Louis, March 2-7.
Orville and Frank—Family Theatre, Portland, 23-28.
Paris—Chase's, Washington, March 2-7.
Permane Brothers—Auditorium, Phila., 23-28.
Powell's Electric Theatre—Cook, Rochester, 23-28.
Radford and Winchester—Hippodrome, London, 23-28, Empire, London, March 2-8.
Ramza and Arno—Proctor's, Newark, 23-28.
Rapoli—Shea's, Buffalo, 23-28.
Rawson and June—Bijou, Minneapolis, 23-28.
Redding, Francesca—Columbia, St. Louis, 23-28, G. H., Chicago, March 2-7.
Reed Birds—Keith's, Providence, 23-28.
Reiff Brothers—Keith's, Providence, 23-28.
Reynard—Auditorium, Phila., 23-28.
Rice and Harvey—Pavilion Theatre, Whitechapel, London, Eng.—Indefinite.
Rice and Walters—Orph., New Orleans, 23-28.
Rose and Jeanette—Orph., New Orleans, 23-28.
Russell, Lead—National, Rochester, 23-28.
Russell Brothers—Avenue, Pittsburg, 23-28.
RYAN AND RITCHFIELD—Orpheum, San Francisco, 23-March 8.
Sabel, Josephine—Empire, Columbus, O., 23-28.
Schaver—H. and S., Brooklyn, 23-28.
Sebastian, The—Orph., Kansas City, 23-28.
Scott Brothers—Orph., Omaha, 23-28.
Scott and Wilson—Indianapolis, 23-28, Cincinnati, March 1-7.

Webb City, Mo.

3 SUNDAYS OPEN.

March 15, 22 and 29, also March 17 to 20, 23 to 28.

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Sherman and De Forest—Auditorium, Phila., 23-28.
Sisters Isham—Bastable, Syracuse, 23-28.
Smith and Dean—Keith's, Phila., 23-28.
SNYDER, CLARK AND BUCKLEY, HARRY—G. O. H., New York, 23-28, Orph., Omaha, March 9-14.
Sotnikoff—Arch St. Museum, Phila., 23-28.
Spray Sisters—Keith's, Providence, 23-28.
Stanley and Wilson—Palace, Hull, 23-28, Empire, Rotherham, Eng., March 2-7.
Steadman, Sallie—Keith's, Providence, 23-28.
Stevens, Walter, and Co.—Bowdoin Square Museum, Boston, 23-28.
Tait, Raymond—Portland Theatre, Portland, 23-28, Duquesne, Pittsburg, March 16-21.
Ten Ichi—Proctor's, Newark, 23-28.
Terry and Lambert—Empire, Sheffield, 23-28, Empire, Royal Holborn, March 9-21.
Thorne and Carleton—Chase's, Washington, March 2-7.
Thomas, Mr. and Mrs. Harry—Pell's, Waterbury, 23-28, Pell's, Bridgeport, March 2-7.
Thurber, Leona—Shea's, Buffalo, 23-28.
Trask and Gladden—Dixie, Scranton, March 2-7.
Trefour—Proctor's, Newark, 23-28.
Vivian—National, Rochester, 23-28.
Ward and Curran—Pell's, Bridgeport, 23-28.
Waterbury Brothers—Keith's, Providence, 23-28.
Waterbury Brothers and Tenny—Keith's, Boston, 23-28.
Watson-Hotaling Co.—Keith's, Providence, 23-28.
Wayburn, Ned, Jockey Club—Shea's, Buffalo, 23-March 1.
Wayne, Charles—Bastable, Syracuse, 23-28.
Webb, Margaret—Sheedy's, New Bedford, 23-28, Mechanics' Hall, Salem, March 2-7.
Wells, Billy—Keith's, Providence, 23-28.
Weston and Frank—Orph., New Orleans, 23-28.
WESTON AND WALLACE'S CO.—Howard, Boston, 23-28, Music Hall, Salem, March 2-7.
Weston and Allen—Bon Ton, Jersey City, 23-28, Olympic, Chicago, April 6-12.
WILBUR, MARSHALL P.—Keith's, Boston, 23-28.
Wilke, Hubert—Bastable, Syracuse, 23-28.
Williams and Tucker—Proctor's, Newark, 23-28.
Wills, Nat—Bijou, Minneapolis, 23-28.
Wood, Milt and Maude—Bon Ton, Jersey City, 23-28.
Zanzig, The—Avenue, Pittsburg, 23-28.
ZAZELLA, VERNON—Orph., Kansas City, 23-28, G. H., Chicago, March 2-7.

THE ELKS.

The Elks of Evansville, Ind., No. 116, entertained Messrs. Grisloy and Wall after their performance at the Grand recently.

El Reno, Okla., Lodge, No. 742, celebrated their first anniversary with a ball, banquet and reception in their new club rooms. The lodge, organized one year ago with sixty charter members, now has 125 members.

The Elks of Mason City, Ia., gave another of their dancing parties in their hall recently, which was greatly enjoyed by several out of town guests and the members of the lodge.

The Fargo, N. D., Lodge, No. 280, initiated seventeen new members recently.

Elk Lodge, No. 693, of Huntsville, Ala., presented The Heart of Alabama on Jan. 29 for the benefit of the Charity Fund. J. O. Champion and Mildred Lawrence, of Buffalo, N. Y., assumed the leading parts. Other plays will soon be presented.

Altoona, Pa., Lodge have purchased ground in one of the best localities of the city and will erect one of the finest lodge buildings in the State.

A lodge of over one hundred members was instituted at Paris, Ill., recently.

The Wilmington Lodge gave a very creditable minstrel performance, composed entirely of local talent, on Feb. 6. Manager Cowan kindly put the Academy of Music at their disposal, and Prof. W. W. Hollebush's orchestra also tendered their services. They played before a packed house and realized quite a neat sum.

The local lodge of Elks at Atlantic, Iowa, are about to purchase and refit a club house at an expense of $10,000. Membership is rapidly on the increase and present quarters are not commodious enough.

The Elks of Carlisle, Pa., entertained the ladies of the town by a progressive euchre party in their rooms, Wednesday evening, Feb. 11.

The Schenectady Lodge, No. 456, have filed articles of incorporation with the Secretary of State. The incorporators are: Charles H.

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